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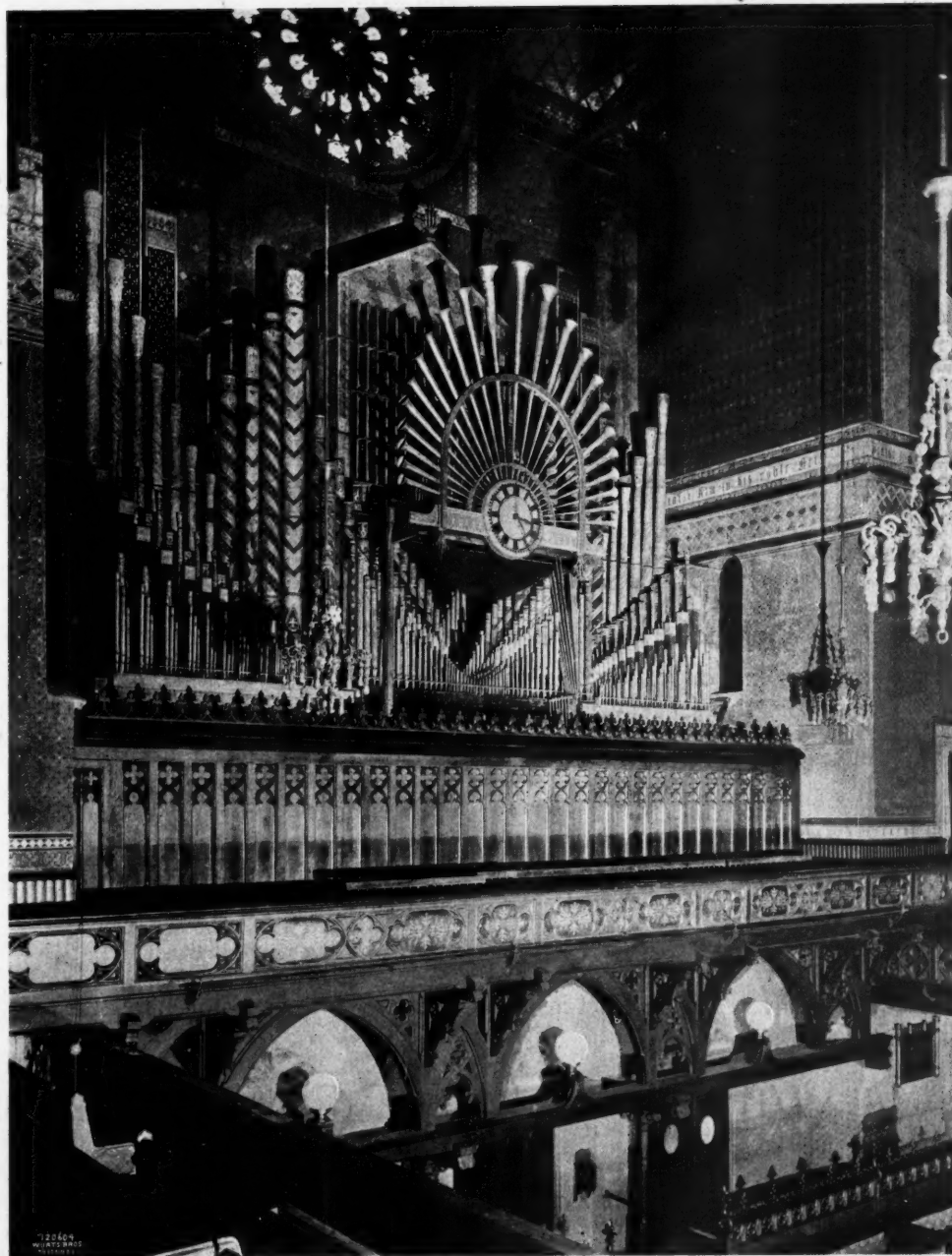
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DETROIT

The AMERICAN ORGANIST

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Jude Lee



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John Sebastian Bach

This page is presented for the information of our readers. Those who have followed the trend of the times realize that Bach, already recognized as the greatest composer of all time, is quite likely to assume a position in which his own importance will equal that of all other composers combined. A knowledge of his most popular organ compositions is but a prelude; a thorough working-knowledge of the complete Bach is essential to every musician today. The following books in English are of prime importance.

By Johann Nikolaus Forkel

Translated by Charles Sanford Terry

6 x 9, 310 pages. Forkel's original 116 pages are expanded by the Translator's notes and comments, with much original matter about Bach's compositions. Forkel was the first Bach biographer; the book is important chiefly for that reason. It is delightful for its contagious enthusiasm. The many errors Forkel makes are pointed out and corrected by Terry. Price depends upon ease of securing a copy; not more than \$8.00 postpaid, probably less.

By Phillip Spitta

Translated by Clara Bell and J. A. Fuller Maitland

Three volumes, 6 x 9, 1782 pages. Unquestionably contains more information and documents than any other work to date, and also more detailed comments about the compositions of Bach. It is the standard reference work. Anyone reading and studying this set of books will know all there is to be known about Bach and the writing of his compositions. Any and all documents left by Bach or thus far discovered about Bach are to be found in these three books, to which all the other biographies refer; Spitta is the only one to give such documents their full presentation. New copies still available; price \$21.00 net postpaid, for the three books, the most extensive of all Bach biographies to date.

By Albert Schweitzer

Translated by Ernest Newman

Two volumes, 6 x 9, 928 pages. Because Dr. Schweitzer is thus far the only eminent organist and Bach authority to undertake a biography of Bach, this work is held in highest favor by many experts. Dr. Schweitzer gives the history of Bach, such little as is known about him, and devotes the rest of his books, as do all other biographers, to his own comments on the compositions. And those comments, accordingly, have higher value than those of the other biographies. For many of the documents the Author refers the readers to the Spitta books. Price \$12.00 postpaid.

By Charles Sanford Terry

6 x 9, 350 pages, many illustrations. The newest of the biographies (published in 1928). The Author has done a great deal of original research work in an effort to change some of the former suppositions and errors into facts, and he finds fault with each of the other biographers in turn; but if a single volume is to be relied upon for one's knowledge of Bach this will unquestionably be the book. The Author takes less space to record his own opinions of Bach's music and devotes more to a discussion of the facts of Bach's life and surroundings. In turn he refers his readers quite freely to the Spitta works, though some of the documents are reproduced in his own book—many of them, unfortunately, have not been translated out of their original German. Wherever a complete library of Bach is to be maintained, we recommend Forkel for its historical value as being the first biography, Spitta for its completeness, Schweitzer for its peculiar interest because of its author's position as musician, and Terry as the latest book to date. Price \$7.50 postpaid.

The Music of Bach

By Charles Sanford Terry

5 x 8, 104 pages. Written to supplement the Author's biography. It deals with all Bach's compositions in a broad and necessarily brief manner, but is distinctly a contribution to Bach literature and is recommended to those who do not own the Spitta and Schweitzer volumes. Price \$1.25 postpaid.

Bach's Organ Works

By A. Eaglefield Hull

5 x 8, 189 pages. Here is a book worth ten times its cost. It begins with very brief comments on Bach, adds the stoplists of ten organs intimately connected with Bach, and then goes into the organ compositions alphabetically, each one identified by thematic excerpts, and dealt with in a most interesting manner. We must remember that while many things can be stated as facts, many other statements can at best be considered only as opinions. However here is a book dealing alphabetically with Bach's organ compositions in a way that makes it worth ten times its cost. Every organist should own a copy and often refer to it. Price \$2.00 postpaid.

Our readers will remember that all these books must be imported; sometimes they can be delivered immediately, but occasionally a delay of several weeks or a month may be experienced. T.A.O. subscribers of long standing may secure the complete catalogue on time-payments if desired; write for details. In reality Bach should rank as one of the Seven Wonders of the World; how he could accomplish all he did, and remain the sort of man he was, is a mystery no man has ever been able to explain. Of all great men of his time he was the greatest, irrespective of realm of activity, yet he left the fewest documents. The more we undertake a study of his life and of his compositions, the more admirable does his personal character become and the more astounding his accomplishments in every realm of music. This advertisement is maintained as a service to T.A.O. readers. Should any new books be produced they will be added to this page if found worthy of association with the works already listed here.

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—WEST POINT BLOWERS—

Frederick C. Mayer of Cadet Chapel, West Point Military Academy, is at last to have the blowing equipment brought up to equal the proportions of the organ that has been slowly but rather continuously enlarged year by year for the past decade. The new blowers, all Orgoblos, are being installed during July and August; the full list is:

60 h.p., 1200 r.p.m., 12,000 c.f.m., 15" wind for the west divisions;

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—DUPRE BACH—

Marcel Dupre gave four concert-conferences, as he termed them in French, on the works of Bach, at the Normal Music School in Paris during May and June. The first was devoted to nine works from the Orgelbuchlein, six chorale transcriptions, two choral preludes of the Leipzig period, and the independent chorale Rejoice now Christians. The May 13 program was devoted to eight preludes and figures; that on May 27 presented the six sonatas; and the June 3 program dealt with three fantasias, four toccatas, and the Passacaglia.

Church Music

BACH, ar. McGowan: "Communion Service," 8p. e. Carl Fischer, 16c. Here is a complete communion service "for congregational singing, set to the chorales from the cantatas of Bach," and many Episcopal organists will find it just what they want. There is no particular reason why a congregation should be allowed to join in with the choir and ruin the music any more than that the people should try to recite the sermon with the minister. Here are simple settings whose chief value is not their simplicity but their genuine religious flavor.

Leo SOWERBY: "Like the beams that from the sun," 8p. co. md. Gray, 12c. All great choral music has an accompaniment, though not necessarily all fine music; great church music must have an organ accompaniment. Here's an example, a fine example. A real organ accompaniment throughout. Intended for Whitsunday, has a fine text for almost any Sunday, especially fine for certain specific services, and the music has quality; it also has strength and command. Only good choirs should sing this in public—it's hard on a congregation to have to listen to difficult and worthy music rendered or rended by choirs that have ventured beyond their depth.

Van Denman THOMPSON:

"Breathe on me breath of God," 6p. cu. me., 15c.

"For ah the Master is so fair," 4p. cu. me. 10c.

"The Lord is my Keeper," 5p. cu. me. 15c. All by Gray, and all of superior quality, published in 1931. They are beautiful, spontaneous, poetic, and dramatic utterances ideally suited to a beautiful church service, sincere and

warming. The Composer dares to combine rich but commonplace harmonies (not caring at all that others have used them too much) with harmonies distinctly otherwise, aiming only at a convincing message told with words and music. The first and second compete for first place, the third is distinctly not in a class with the other two, yet if we had seen only the third we would have called it a good anthem. In each there is a perfectly spontaneous climax. The mood and music build up together, naturally; there is no strain, we wouldn't have to tell a choir to sing louder here or there, they'd do it automatically because they'd feel it first. We say these first two ought to be sung by every choir making any pretense at all, and that they will grow on both choir and congregation. They are beautiful music, beautiful church music.

William T. TIMMINGS: "Lead us O Father," 5p. c. a. e. Carl Fischer, 15c. A simple anthem that has a flavor of its own, is easy and simple without being cheap, has considerable sincerity along with its musical qualities, and is recommended to all choirs that want to carry their congregations gradually upward, out of the folly of gospel-hymn tunefulness. A jazz-mad congregation (and there are about ten thousand of them in America) will think this unduly severe, but on the contrary it is quite musical and interesting.

Alfred WHITEHEAD: "Praise to the Lord," 8p. c. me. Gray, 15c. Based on a 17th century German tune, first sung in unison and highly effective, and then done in harmony and unaccompanied. Presently the choir sings it in harmony and the organ plays a piano-part, or strangled organ-part if you prefer to call it that; and the grand climax comes with the choir doing it in unison again against an ornamental accompaniment. The tune is sturdy and churchly; it makes a good anthem. When an organist finds himself serving a jazz-mad congregation, he should turn to music of this kind to furnish the easy steps by which to draw his congregation upward.

Alfred WHITEHEAD: "Watch Thou dear Lord," 4p. cu. 8-p. me. Ditson, 10c. An evening meditation. It opens with 4-part writing for men's voices and after seven measures of that, the women join in the same style; on the third page we have contrasting materials, and on the fourth a very delightful coda. It makes appealing, meditative, religious music.

...MEN'S VOICES...

Homer WHITFORD: "Jehovah Reigns," 6p. me. Gray, 15c. An easy anthem for the organist who has an average choir and wants to do an occasional men's chorus; it has all the things the men will want in an anthem, and for the most part prolonged passages in the high notes for the top tenors have been avoided.

The first aim in every review is to be honest and fair, and the second aim is to serve the class of organist for whom each particular piece was obviously written. In reviewing a difficult sonata the obvious reader is the mature musician who has a great technic—and emphatic tastes—of his own; in reviewing a simple melody piece or a tuneful anthem, the obvious reader is the beginner or the amateur, and he most likely has a volunteer choir. In each case the reviewer endeavors to deal faithfully with the organist most concerned. The following obvious abbreviations are used:

c.q.q.q.c.—chorus, quartet, chorus (preferred) or quartet, quartet (preferred) or chorus.

s.a.t.b.h.l.m.—solos, soprano, alto, tenor, bass, high voice, low voice, medium voice; or duets (s-a, t-b, etc.)

o.a.—organ accompaniment; unaccompanied.

e.d.m.v.—easy, difficult, moderately, very.

Readers will afford valuable cooperation if they open accounts, so far as possible, with the publishers whose advertising announcements regularly appear in these pages.

to help speed prosperity

1. Pay your old debts just as promptly as you can, in justice to yourself and your family; but ask for more credit if you must.
2. Spend as much money as possible within the organ world itself—to organ builders, publishers of organ and choir music, organ teachers, organ recitalists. When you have a dollar to spend, don't buy a box of candy, buy a piece of organ music. Attend every paid organ recital in your city—and then don't knock, but boost, boost it to everyone you meet.
3. Give minimum thought to increasing your savings now. What the world needs is not more money saved but more money spent wisely *for things of real benefit to the buyer.*
4. Protest on every possible occasion to everyone within hearing against a colossal governmental taxation system that today is leading to a wilder extravagance than any government in the world has ever undertaken, and that is only piling still higher the unprecedented debts upon which *you will be compelled to pay interest all the rest of your life* and which your children and grand-children will be compelled to pay in full or see their civilization crumble into communism.
5. Take an active interest in your city, state, and in national politics. You're the victim. You pay the bills, all of them. Write a letter to your mayor, governor, senator, or president every time these servants of yours indulge in another orgy of wild extravagance—*at your expense.* Commend publicly and by letter every governmental move for economy and drastic reduction of the tax burden. Rich men get their income from bonds; you get yours by working for it and working hard. Your earned income is heavily taxed while the rich man's income from bonds gets off easily—*he made the law, you pay the bill.* If you like it, don't do anything about it.
6. Work harder at your particular job than ever you did before—but be doubly sure you are keeping your ideas, methods, and equipment right up to the minute. You can't succeed in 1934 with 1924 ideas. Times have changed. Don't resist these changes, take advantage of them.
7. Give your business in the organ world to those who have carried on in spite of difficulties, don't give it to those who shut up shop and decided to wait till *you and the other workers* could bring back prosperity for them to enjoy.
8. Forget personal criticisms and go in for an era of praise and good-will. An ounce of praise does more good than a ton of criticism.
9. Stop crying when you stub your toe but shout from the house-tops when you find the road ahead of you just a little smoother than it was yesterday. Optimism pays dividends. Gloom-spreading never helped anybody but an enemy win the war.
10. And if you don't have faith in the American world of the organ get out of it and do something else for a living. You chose it, it didn't choose you.

Cooperation pays. It always did. It always will. You can't reap a harvest if you refuse to sow any seed. *Spend your money within the organ world, not outside of it.* Cooperate with anybody and everybody who is still cooperating with you. *And be sure the job you are doing today is better than it was last year.*

THE AMERICAN ORGANIST

New York, N. Y.

A REQUEST: We respectfully request that composers do not read the reviews of their own works in these pages. Though the reviewer's attitude is sympathetic and respectful, and quite often enthusiastic in praise, composers are but mortals and they cannot but be more enthusiastic about their own works than a disinterested third person can be. And just as they themselves are willing to praise not more than five percent of current publications, so they must realize that other musicians feel the same way and are similarly exacting in their tastes. Our reviewers adopt the attitude that there are all sorts of tastes in the world of music and all sorts of requirements to be met; they therefore endeavor to analyze sympathetically even when they cannot personally praise and remain honest with the readers. If a work is to be condemned, we lay it aside till the supply has been completely exhausted and then condemn it; so far we have never lacked for materials to analyze and commend. We must of necessity serve our readers in these reviews and make no effort to flatter individuals. Therefore the individual composers will confer a favor upon our hard-working and honest-intended reviewers if they skip the reviews of their own works in these pages and read only the others.

Repertoire and Review

Prepared with Special Consideration to the Requirements of the Average Organist

CORELLI, ar. Germani. *Pastorale* from 8th Concerto Grosso, 4p. me. Gray, 75c. The good old diatonic, melodic music from the days when music was music and that's all there was to it. There are many who would like to use this on an occasional recital, for audiences will understand and enjoy it. Not of the meditative type but rather like a caprice.

Roland DIGGLE: *Festival Toccata Alleluia*, 7p. d. White-Smith, 60c. Presumably intended for an Easter morning prelude, but a fine toccata for any purpose. It is easier to understand and enjoy than to play, though its running passages fall under the fingers easily and it becomes one of the best toccatas for the average organist. Though not quite up to the other Diggle Toccata brought out a year or so ago it is a fine number just the same.

KARG-ELERT: *Cycle of Eight Short Pieces*, 15p. Schmidt, \$1. The beginner in Karg-Elert repertoire is advised to start with this miniature set, for some of the pieces will be found quite easy and suitable for the service, while some of the others will be anything but easy. There is the opening *Introitus*, good for any morning prelude, as the first of several numbers; *Melodia Monastica*, *Aria Semplice*, and *Canzona Solenne* could then be added to make the complete prelude; all are within reach if the average organist—and certainly every organist and congregation ought to be at least slightly familiar with Karg-Elert repertoire. This set of eight pieces is more than worth its cost.

KARG-ELERT: *Music for Organ*, Op. 145: *Preambulo*, *Canzona*, and *Solfeggio e Ricarcare*, 30p. d. Oxford-Carl Fischer, \$2. Here is typical Karg-Elert music, for those able to play it; difficult, imaginative, colorful. Whether it will be attractive or otherwise, depends mostly upon what a player is able to do with it and the kind of an organ he has available; it will take many hours of labor to get truly acquainted with it, and even if the player's judgment refuses it a place on a

recital program, he will at least have three fine postludes for his services. Besides that, any player able to play these things properly will have just that much improvement in technic.

T. Tertius NOBLE: *Autumn*, 5p. e. Schmidt, 60c. Headed by an appropriate inscription (which ought to be printed on the program when this piece is used) this melody in minor mood will give pleasure to many. It is music not so much for music's sake as to depict a mood, and it does that effectively when the inscription is known. Excellent for an afternoon or evening postlude, or for offertory when organ music is used at that place in the service.

T. Tertius NOBLE: *Choralprelude on Charity*, 3p. e. Schmidt, 50c. The tune by Stainer is known to Episcopalians but not to Presbyterians; therefore this otherwise fine choralprelude will be chiefly suitable for the Episcopal service. It is one of the more agreeable works in this type and can easily be made effective for any service, if the registration of a modern organ is available. Dr. Noble appreciates what the modern organ can do, for he has a notable example in St. Thomas' Church, New York; he calls for the French Horn for the theme of this work. As already stated, this choralprelude is one of the better examples, and interesting even though the theme is unfamiliar.

R. Deane SHURE: *Assyrian Shepherd*, 5p. e. J. Fischer & Bro., 60c. This is one of Mr. Shure's series written around Biblical texts, the text in this instance being Isaiah 40:41, "He shall feed His flock like a shepherd and gently lead them." Originally written for English Horn and quartet of strings, it has been rewritten by the Composer for the organ. It represents the modern urge toward unusual harmonies and chords that once upon a time were more harsh than pleasant; but styles and preferences change and the old-style diatonic writing today sounds almost antiquated. Harshness is partly a matter of color; play dissonances on one type of registration and they will be unpleasant, play them on warm-colored registers and they will make real music. This number is easy to play and gives unlimited opportunities for real organ registration. The tendency today is to give much more thought to planning each service; the climax of this tendency is represented by the religious service—that new invention that depends neither on a lecture nor on a concert for its effect, but uses both to a good degree and bases itself not on the lecture but on the Bible or some theme of genuine religious significance. For this purpose Mr. Shure remains the leading exponent so far as organ music is concerned. Some of it looks difficult, and perhaps is; but the difficulties are more apparent than real, and disappear when we begin to play the music as representative of moods rather than of concert appeal.



MARCEL DUPRE

Fifteen Pieces

50p. Gray, \$2.50. "Founded on antiphons." This collection of music written especially for the service has pieces of various types and grades of effectiveness; for the service, most of it will be effective if presented in the right service at the right time; for the recital program, such a work as the *Ave Maris Stella Finale* ought to be fine. Mr. Dupre has already been written down by some of our competent judges as a composer of great importance; such a collection as this gives the serious student an opportunity to get acquainted with Mr. Dupre's style and then form his own opinion as to the suitability of his music for individual use.

A U S T I N

A seventy-five stop AUSTIN organ, the gift of the Rev. George Dudley Barr, will be installed in

THE CHAPEL OF BARD COLLEGE Annandale-on-Hudson, New York

The contract was awarded after long and extensive investigation by Dr. C. A. Garabedian, organist of the college, Prof. E. Harold Geer of Vassar College, as consultant, and the donor, in which many examples of modern ensembles were examined.

Mutation and mixture work received special attention and the feature of the AUSTIN scaling of chorus work which provides clarity plus dignity of Diapason tone was the deciding factor.

The console will be of the draw-knob type, with capture system of combination setting, and all manual pistons will have their individual pedal combinations at will.

The stop-list and tonal analysis will be published in September.

AUSTIN ORGAN CO. Hartford, Conn.

Album of Overtures

Edited by REGINALD GOSS-CUSTARD

62p. Schott & Co., London. The overtures are: Egmont, Figaro, Zampa, Poet and Peasant, Carmen, and Der Frieschutz. The arrangements are easy. The music is obvious. And the usefulness ought to be obvious also, for such theater organists as remain, and radio organists, will find these things increasing their popularity. The arranger properly makes the work as easy as possible.

Das Organistenamt

GUNTHER RAMIN

Two Volumes, 194 pages total, 50 compositions in each, Brietkopf & Hartel, order through J. Fischer & Bro., New York, \$2.50 each book. When a composer and arranger can make a concert tour of America without duly impressing it upon us that he has many things of his own in print it is an event. Mr. Ramin's two volumes include 9 of his own pieces, in addition to 22 Bach, 7 Buxtehude, 3 Scheidt, 10 Walther, 7 Reger, 4 Karg-Elert, etc., with many compositions of the pre-Bach era. Among other early composers represented are Bohm, Hanff, Lubeck, Pachelbel. Those who delight in historical organ recitals will find many interesting things in these two books.

BENNA MOE

Alpine Suite

22p. me. Schmidt, \$1. When this work was first received it made such a good impression that with the aid of the Arthur P. Schmidt Co. we unearthed the composer and found her to be an organist in Denmark. Here is music written to convey impressions, paint moods; it contains no hint of any ulterior motive. It is just plain musical music. Its themes have real value; a counterpoint-student could scratch his head all day and not invent such themes. There are four movements: *Morning*, a very delightful tone-picture; *Shepherd Pipes*, a highly-flavored pastorella; *Evening*, told by melody; and *Hymn of Praise*, a number that sings its praise without shouting.

Music like this comes to us when a composer writes because he or she feels a musical message that is beautiful enough to merit development; it's quite another matter when a composer gets the urge to try his hand at a prelude and fugue or perhaps a passacaglia. There ought to be two laws in the world of music: one to compel the earnest student to write one prelude and fugue every three days; the other compelling him to burn every last one of them within twelve hours of their completion. No organist who still likes music will need any law on the purchase of this *Alpine Suite*, for even its title is in its favor, though its music is of such genuineness that no further recommendation is necessary. It was reviewed at greater length when it first appeared; today it sounds even better than it did then. It has real music in it.

LATHAM TRUE

Castilleja Sonata

29p. me. Cressey & Allen, \$1.50. After many years of successful and happy labors on the Atlantic coast, Dr. True for no reason at all closed his home, stored his furniture, packed Mrs. True and himself into the car and started out to see the country, not having any destination in mind nor caring in the slightest where destiny ultimately should take them. It happened to be the Pacific coast, which they reached after months of travel. And after several years of professional inactivity, Dr. True finally found himself as dean of the music department of Castilleja School, Palo Alto. The urge to composition won the argument with his inclinations and the result for the organ world was the *Castilleja Sonata* as

the largest work, with three shorter organ solos and two organ-piano duets, all by the same publisher.

Castilleja Sonata is based on themes associated with the School, though that was perhaps incidental rather than intentional in any important way. The *Academic Prologue* of 13 pages uses several School themes and the Composer has supplied an interesting program-note that will enhance the audience's enjoyment. The movement opens with a drab, pedantic theme, in strict three-part writing, which carries through the first page and enters the second before relieving the pedantry with a few measures of pleasant harmonies. Thus many pages of academic preparation prelude what we might call the second half of the first movement, a half that turns away from pedantry and trends toward the making of music. It is impossible to accurately describe the spirit of music; we either approach it with sympathy or with indifference, we like it or we don't. Given an intelligent portrayal of the themes and moods as outlined in the program-note, this movement should be very well received.

Litany represents "the quiet Sunday vesper hour in chapel," and the Composer has built it on the themes he wrote for his services in the First Parish Church, Portland. In external appearances, it is a melody piece; but though it begins that way, it is treated to considerable development and variety, building up to ff for its climax. It would make a fine morning prelude; given a large organ and good registrational sense, it can grace a recital program with credit to all.

Chorale and Toccata closes the work with dash and brilliance. The theme of the chorale is taken from a hymn sung at the School, and on this theme the Composer plays his toccata figurations in free style, climaxing the three movements most effectively. The entire Sonata presents relatively few difficulties; there isn't anything written into it to try to impress anybody, as the aim has been to write an organ sonata that would have elements of interest for the auditors and players. Though it is dangerous to deliberately try to write academic music and begin a sonata that way, the idea has been adroitly handled—and certainly the effect is not half so pedantic as a lot of music that claims and hopes to be quite anything but pedantic. Only three movements, two of them fine for preludes, the other for postlude, for those who are not interested in concert repertoire.—T.S.B.

Calendar

For Program-Makers Who Take Thought of
Appropriate Times and Seasons

... OCTOBER ...

6. Dudley Buck died, 1909.
7. Nineteenth Sunday after Trinity.
7. Frank E. Ward born, Wysox, Pa.
8. Vienne born, Poitiers, 1870.
9. Carl McKinley born, Yarmouth, Maine.
9. Saint-Saens born, Paris, 1835.
11. Paul Ambrose born, Hamilton, Can.
11. Boellman died, 1897.
12. Columbus becomes famous.
12. Lynnwood Farnam played last recital, 1930, 2:30.
12. Healey Willan born, London, Eng.
15. Gunther Ramin born, Karlsruhe, Ger.
17. Chopin died, 1849.
18. Gounod died, 1893.
19. Paul de Launay born, Paris, France.
22. Franz Liszt born, Raiding, Hungary, 1811.
24. Frances McCollin born, Philadelphia, Pa.
30. Gustav Merkel died, 1885.

August 1934, Vol. 17, No. 8

The American Organist

CL. SCOTT BUHRMAN, F.A.G.O. . . . Editor

WILLIAM H. BARNES, Mus.Doc., Associate Editor, Department of the Organ
Prof. ROWLAND W. DUNHAM, F.A.G.O., Associate Editor, Dept. of Church Music

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Editorials & Articles

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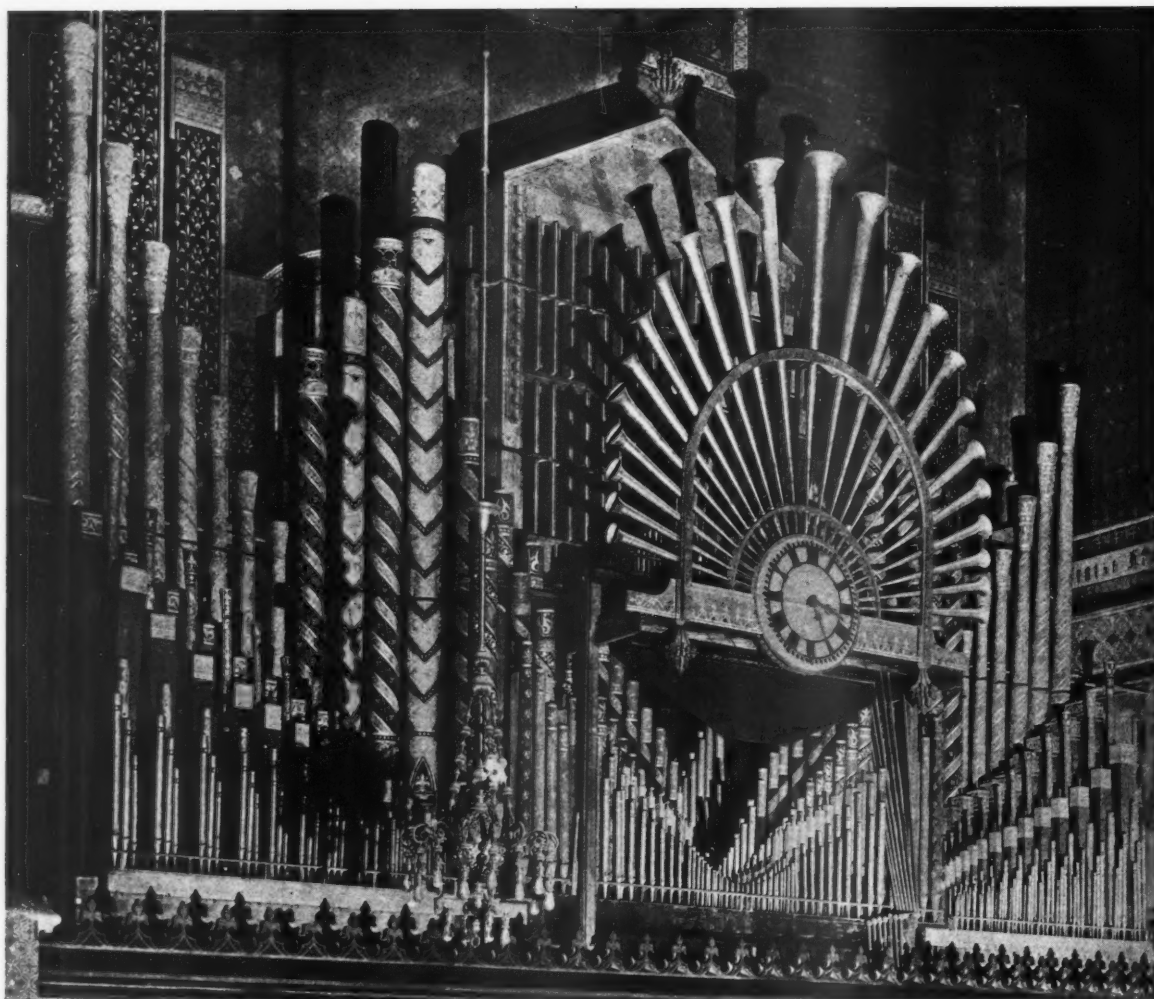
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EXPOSED PIPEWORK: EXAMPLE NO. 2
The old Jardine Organ in St. George's Church, New York City
(See page 361)

The AMERICAN ORGANIST

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No. 8

What We Can Do About It

Twenty-five Years ago Dr. Hull Talked About Our "Important Position" but
Today Dr. Davison Calls Us an "Opprobrious Company"

By PALMER CHRISTIAN*



SOME twenty-five or thirty years ago an English organist, Dr. A. Eaglefield Hull, wrote a book which he called *The Organ*. His introductory chapter must have been pertinent at that time, and it is interesting that it is still pertinent in some degree after the passing of a quarter of a century. Let me quote:

"Seeing then the important position of the organist in the musical world of the past, it is for him to guard well that position, to realize the high and ennobling nature of his art, and to be ready to take advantage of its gradual development so that in the future he may regain the great field of loftiness which once belonged to him and to which he is justly entitled if only by the superiority of his instrument over all others, should only he prove himself worthy."

Are we, after these years, as much better off as Dr. Hull hoped? It is quite probable that organists of those times were regarded as, on equal footing with other musicians; music centered largely around the church; key-board and violinistic dexterity of a high order was probably not as frequently found as it is today; organists who were also composers were perhaps of greater stature, as balanced against the full profession, than can be admitted today.

During the past two or three decades, the progress of music may be said to have followed three parallel lines in much the same manner: stressing the unusual, the spectacular. 1. Composers, in the inevitable search for the new, have given us an infinite amount that is new and good, but also too much that is new and bad—and the worse it is, the greater the publicity and the more the composer is convinced he is important. 2. Virtuosi have developed amazingly; without a colossal technic no aspiring youngster need maintain any hope—no matter how good his in-

—NOTE—

*An address delivered for the convention of organists at Manhattan, Kansas.

herent good taste and studied musicianship. If he can "rip it off" he gets space in the journals and acclaim for his teacher. 3. Public appreciation, in part a natural growth, has been forced by publicity with emphasis on strange sounds, theatrical personalities, and the unusual in general.

All this is perfectly natural and by no means to be decied. If we can interest the public at all, it is all on the credit side. History will eventually record what this period contributes of lasting value; and the best musicians of our times have a fairly good idea of what those real and lasting values are to be.

Can it be said that our literature, virtuosity, and appreciation by the public are progressing? The answer is No, if progress means ballyhoo; the answer can well be Yes, is progress means attention—either voluntary or merely by instinct—to those elements that are apt to be in the residue of good recorded by future historians.

Organ tone is inherently monotonous; you will admit it when we analyze the manner of production: a constant supply of wind passing through a pipe will give the identical quality of tone as long as the motor runs. Could anything be worse? Fortunately we are blessed with different qualities to be contrasted and blended; with Tremulants and celestes for warmth; with expression chambers for flexibility. But the manner of production remains the same. Successful and artistic playing depends on how much we recognize the fact, develop technic in expressive playing in order to offset the disadvantages of continuity, and grow in musical stature so that we can present that very continuity in passages where it is more effective than any other kind of tone.

But continuous continuity? It is as ridiculous for the organist never to let daylight into his performance as it would be to deny the pianist the right of legato—or near-legato—just because the piano is essentially a percussive instrument. And that comparison brings to mind a parallel, having to do with the interpretation of certain of the classics: the more contemplative of the Bach choral preludes take on added importance as each year passes.

Do not come to the conclusion that the organ must be a monotonous instrument just because it can be. It need not be, any more than the piano need be; this latter "instrument of the home" can be just as monotonous in its percussive, pyro-technical manner; also the human voice can be—as, for instance, when a famous Metropolitan opera star with fine musicianship is so misguided as to sing a program fully two-thirds of which consists of coloratura absurdities.

No, the organ can be varied; with a range of tone from the sheerest, tenderest, most appealing of delineation, to climactic possibilities of stupendous power, it need not be monotonous. Naturally, and most unfortunately, not every organ can meet those specifications; what with architects who know no better than to crowd a big organ into a small space, with acoustic engineers who know nothing more about acoustics than how to absorb tone, there would seem to be startlingly few eminently successful installations. But, granted near-perfect conditions, the organist, in his capacity either as virtuoso or service player, can save himself from extinction only if he brings to his instrument the vitality characteristic of the accomplished pianist, the sense of cantabile marking a Fritz Kreisler, the stressing of color synonymous with Stokowski; all this in addition to having the so-called true organ style.

The organ has so long been associated with the church that many of the profession and most of the public think of "true organ style" as churchly—and very many conclude that if it's churchly it's deadly and therefore unsuited to general appeal. And they are not far wrong. Too much of the thick, the sombre, the muddy has marked too many organ concerts—and far too many church services.

Hardly a month passes but one finds the question of why organ recitals are uninteresting, unattended, unwanted; so much criticism is raised that the casual reader might well wonder why we are organists at all, if we have inherent sensibilities. The references to real recitals and to series that build up a following are apt to be passed over merely as just so much blah. Part of the answer at least, to the recurrent question, is to be found in ascertaining the reasons for the success in some quarters; if only we keep on asking why, and then diligently looking for the answers, we are apt to keep alive.

We must, it seems to me, look for answers outside our own particular endeavors. Of course the organ must stand on its own feet, but let us see to it that those feet contain no broken arches; flat-footed, non-resilient playing need no more characterize the organ than the piano or violin. If I suggest that we take as a guide the piano, violin, and, above all, the orchestra, it is not meant that the organ must imitate them—which is obviously impossible; what is meant is that similar elasticity must mark any success the organ can have—elasticity of building, of literature, of performance.

This element of freshness is as essential in the work of the church organist as in that of the recitalist; reverence need not mean dullness, nor the "odor of sanctity" take on the flavor of stupidity.

Now I am by no means in favor of jazzing up the service; I swing further in the direction of the severity suggested by Dr. Archibald Davison in his recent book than I do toward the Billy-Sunday Sawdust-trail freedom. Devotion, high ideals, religious atmosphere, dignity we must and should have in great abundance; but condemnation is bound to be the reward of the organist who thinks he must save the dignity of music

at the expense of making music interesting. Great religious fervor in a man is not bound to indicate that he is a great artist nor a discriminating musician. The future of church music—and what attention is now being focused on it!—must be in the hands of true artists or it cannot maintain the status it deserves, and had in the period referred to in the quotations at the beginning of this discussion.

Is the present state of the church musician as much happier as Dr. Hull indicated it would be? Not if we are to believe Dr. Davison who writes in his recent *Protestant Church Music in America*:

"Many musicians who live by a high professional standard refuse to associate themselves with the music of the church. They recognize that among the major branches of musical activity ecclesiastical music occupies the lowest station, and rather than exert themselves in a field which is traditionally unfriendly to idealism, they remain at a safe distance lest they be counted among the opprobrious company of 'church musicians.' It is no exaggeration to say that the better educated musician looks with suspicion upon any member of his profession who holds a church position, for he knows in practically every case that to be in the pay of a Protestant congregation means subscription to a situation which no musician of ideals can possibly tolerate."

These lines we may consider to be unduly severe—and will be so considered by those who refuse to face a situation; we may conclude that Dr. Davison is so imbued with academic certainty that what he may consider to be so, is, automatically, so. But whether we like what he says or not, we must admire his frankness, and we are most unwise if we do not examine ourselves in the light of his remarks to see just what we, as individuals, can do about it; to see whether our idealistic and artistic perceptions can stand with heads up and on a footing as solid as that if our colleagues in other branches of the profession.

The better organists are as a rule pretty well trained; at least they are apt to be trained in organ-playing (up to a certain point) and allied theoretical subjects. But I wonder if there is not a lack in training others—and, most emphatically, ourselves—in listening to great music of all kinds and then applying what we hear to what we do. Today, with records, radio, concert courses, opportunities exist for self-training that were non-existent a generation ago, and if we fail to take advantage of them we need expect no help from on high if the familiar saying holds true that "The Lord helps those who help themselves." I trust we support our fellow-organist by hearing his recitals and his services; but our duty to the profession or to ourselves does not end there by any means. We simply cannot grow in stature unless we expose ourselves to great music as presented by all mediums of expression. And unless we shake complacency and replace it by sensible self-criticism we but die of dry-rot.

If the organ is not a popular instrument, I don't know that we organists have to hide our heads in shame or weep copiously; there are reasons for the condition, and there are compensatory considerations. Reasons (beyond our own shortcomings) have already been suggested: expense, bad building, bad placement; even these last two can be lessened—if not eliminated—if only we are dogged enough and wise enough to assert our artistic selves. Builders must go on building unfinished organs as long as we insist on buying for price instead of for preference; architects and acoustic engineers will go on making blind-

ers as long as we, plus the builders of the organs, meekly submit to their ignorance. These hints I leave with you to consider if and when you have opportunity to effect improvement. But you are entitled to a word of comfort regarding the popularity or non-popularity of the organ. On a nation-wide tightly-booked tour basis it may never be taken to heart as is the piano, for the reasons indicated. But—what other instrument, played by one man, in one community, week after week, year after year, does what the organ has been doing for many years in many places? I make no claim to familiarity with all the details of music history, but I cannot recall having heard, ever, of any pianist, violinist, vocalist, or what-have-you (excepting, of course, orchestral conductors) who have presented a weekly, or even a monthly, program in the same community over a period of years. Not too many of these recitals have been good, balanced against the standards of the single recital on another instrument—or even on the organ—by a famous and mature virtuoso; and attendance at them is not of circus proportions. It is, after all, rather unreasonable to expect an artist to be always in 100% condition. But such series do have influence and do have a proper place, for they present a type of expression not otherwise to be heard, and they go along in a quiet, dignified, cultural direction independent of pumped-up enthusiasm.

If we are to be saved, however, managerial activities in connection with other types of recitals must be met by organists with sheer quality of product. Even other musicians may come to respect us, tho' they may not like our instrument, if they can sense high quality in what we do. If we are to grow in importance, we must fight our way; if we are wise enough to wake up to some of the faults of that past we can face the future with more assurance. No one is going to do the job for us; we must do it ourselves; the group cannot be better than the average individual, and as individuals we must make that average high. Ways of accomplishing this are exactly the ways that have developed quality in all things during all time: mental analysis of what could and should exist as compared with what does exist; application—not blind, but intelligent—not occasional, but constant—going for help to outside sources as well as endeavoring to develop resourcefulness within ourselves.

Having now for some few moments given expression to the feeling that all may not be right with the instrument we play and the way we play it, perhaps it is time to consider what we play. Organ literature, with its Bach, Widor, and Franck, offers a skeleton around which to build, the significance of which is not to be regarded lightly. We may not care to play all the works of Bach, but we all know that he is the foundation of our literature and that his organ works in transcription are frequently the foundation on which other programs are built—witness the orchestral and piano settings so frequently listed. I am not one who admires everything Widor has written; to me there is page after page of utter dryness; yet there are passages of incomparable lift and inspired concept that amply justify his motto of "Soar Above," and that have a place quite unapproached by other composers. The unfortunately limited output of Franck may, after all, not be entirely unfortunate; perhaps if he had written more than one Symphony, his importance as a symphonist would be less; perhaps had he written six Chorales instead of three his name would not appear so often on organ programs.

We recognize these three great, masterful names; we approach the interpretation of their works with respect—if not always with intelligence. But the type of music they represent cannot constitute all of organ literature; they have not said everything that can be said on our instrument, and unless we search out the best other composers—ancient and modern—have given us we neglect opportunity and, literally, cramp our style.

I deny that true organ music is confined to Bach and his predecessors, or to Franck, Widor, Vierne, and their imitators. Karg-Elert left us an amazing list of music that is as truly organ music for the contemporary organ as anything possibly could be. I am not saying that everything he wrote is good, nor that every page actually comes off; but his series of chorale preludes under Opus 85, his Seven Pastels, his Three Symphonic Chorales merit the attention of any man who calls himself an organist. We are living now, not in the past; we are playing modern organs, not ancient boxes of whistles. We are undeserving of sympathy if we fall asleep on our feet.

Paul de Maleingreau of Brussels has written some superb and distinctly individual music; and we have some native composers of real significance—in some instances a significance that extends far beyond the fact that they are native. We will not like all the works of all these writers even after serious study, but we will find ourselves at the end of the procession as individuals, and our group at the end of the procession of interpreters of music in general, if we do not make a more consistent effort to keep up with the times.

For the organist, this keeping up with the times is perhaps a hard task because so many of the works of greater importance will not sound on the instruments so many of us have to play. That, of course, is just too bad. It is remarkably easy to slip into the habit of playing only "practical" organ music; but I warn you that if you confine yourself exclusively to the practical, you will soon be in a position where growth stops and boredom begins.

This so-called practical or popular organ music has its place. Much of it is good music, too—and that portion of it needs no gestures of shame when it is found on our programs and services. But, what a vast amount of organ literature is musically impossible! Line after line of Cradle Songs, Reveries, Chinese Suites, Indian Love Songs, Egyptian Mummies, etc., etc., etc., are written with the idea of making the organ popular. They have not made the organ popular in any vast degree, and they cannot for two reasons: first, they are so musically worthless that our colleagues in other fields point the finger of scorn at us if we indulge too freely and too carelessly in literature of this type; second, they are so futile that they afford no foundation on which to build with the general uninterested public. They tickle the ears, yes; but tickling the ears is not the sole basis of building an art. The strength of any art is respected, not for the qualities of its weakest component parts but of its weightiest.

We do not mean that church or recital programs should consist only of weighty music; too much of that has been done already. Nor do we mean to object to Cradle Songs, if they are good music. We merely wish to point out—as has been done so many times—that any program must be balanced and varied and always within limitations determined by high quality as literature.

Evolution of American Church Music

Based on the Development of the Organs and Choirs of St. George's Church
Founded in New York City in 1753



FROM THE EXAMPLE of the exposed pipework of the Ruckpositiv in the Cleveland Museum of Art these pages drew the inference that the organ world has been losing something valuable by shutting its pipework into dark chambers, concealed either by atrociously ugly cases of fence-like pipes or, worse yet, by ornamental grilles that are anything but ornamental. From that suggestion came several reactions, the most valuable from Mr. Herbert

Brown, calling attention to the magnificent case of exposed pipework in the original Jardine Organ in St. George's Church, New York City, which he replaced with a 4-157-8780 Austin Organ.

Plate No. 4 in our series of beautiful organ cases in America is available by courtesy of Mr. Herbert Brown; it shows the gallery divisions of the old organ. The present Austin stoplist will be found in our March 1928 issue, and in the March 1929 issue we give a pictorial presentation of the Church and its organist, Mr. George W. Kemmer.

By courtesy of Mr. Kemmer we have been able to track the history of the organs of this famous old church. Without viewing music history as anything more valuable than merely interesting, we take advantage of the opportunity to trace the development of music in America as recorded in the pages of the book Mr. Kemmer has kindly provided, *History of St. George's Church in the City of New York, 1752-1811-1911*, by Dr. Henry Anstice. The barest outline is all that concerns us, and bare enough it is, so far as the Reverend Doctor's records of the music go. The facts and figures are presented as giving a fairly accurate picture of the development of church music in America.

July 1, 1752, St. George's Chapel opened.

In 1811 there were 52 churches, one theater, and about 97,000 people in New York City.

Nov. 20, 1811, St. George's separated from Old Trinity and became an independent church.

"Away with your Jew gibberish; we want no such nonsense in the House of God; give us the Psalms and hymns as of old." With which angry exclamation, Gerrit Van Wagenen, one of the wardens, arose and indignantly stalked out of the Church one Sunday morning when chanting was introduced. "I go, too," exclaimed James de Lancey Walton, as in a fit of anger he followed Van Wagenen out. But one excited old gentleman did not propose to desert the sinking ship; instead he advanced to the chancel and demanded, "Well, is God or the devil to be in command?"

Thus was chanting warmly welcomed in the Episcopal church in New York City in the good old days.

Jan. 5, 1814, a "melancholy fire" destroyed the church, though we're not informed that chanting had anything to do with it.

In October, 1815, the new church was completed, 101' long, 72' wide, with organ and choir in the west gallery.

In December of 1817 they bought "an organ" for \$265. That's all we know about it. A second-hand instrument? Or a one-manual without pedal?

In 1820 the minister's salary was \$3000., the organist received \$160., the sexton \$150., and the bellows-blower \$25. a year.

In August, 1820, the church contracted with "Thomas Hall, organ-builder, to construct an organ at a price not to exceed \$3000." but the organ "was not completed as promptly as had been promised by the contractor" and St. George's did not get it till February, 1822. The old organ was sold to Trinity Church, Utica, for \$250., which evidently was only \$15. less than St. George's had paid for it five years before. Good salesmen, they were.

In 1823 there was a mild rumpus over the music, and the new organist was James H. Swindell, who had been organist there some years earlier; his salary was \$300. a year.

In 1826 the sexton was asked to ring the church bell for all fires in the city.

In 1829 'they engaged John Smith to take a part in the choir at the rate of \$25. per annum during his continuance to sing there with the consent of the vestry."

1830: William Yucho appointed organist; salary, \$300.

1836: A "suitable organ" was purchased for the lecture room for \$450., found "too loud" and "exchanged for one of softer tone." They had the right idea.

By 1840 the city's population had grown to 312,852.

Nov. 19, 1848, services were first held within the walls of the present church; William Whitlock, Jr., one of the officers, advanced all the money to build the church, \$192,510. The handsome structure had two high spires, somewhat after the manner of St. Patrick's Cathedral. But it had "no adequate organ." However, a "temporary organ" was provided and Henry Greatorex became organist. In May, 1850 Henry Dibble was made organist.

In April, 1852, they decided it was time to get that suitable organ, so they contracted with Henry Erben for \$6000. Later they decided to add a 32' metal register of 27 pipes, for which they were charged \$750. The job was done in 1853 and the organist, John Zundel (St. George's liked lots of variety in its organists) was paid \$500., a soprano received \$400., and a contralto, tenor, and bass \$200. each. Somebody took a fancy to a new soprano and in 1854 one was appointed "at a rise of salary of \$300. over her predecessor," and in April, 1855, they made the lady's salary a cool (or warm?) \$1000. Not bad, was it? And she was made director of music, which emphatically was bad. But change came fast and furious, as they inevitably must under such conditions, and in 1859 a new soprano came along at half the salary, "the organist, Mr. Bristow, being retained and appointed conductor."

William A. King lasted as organist one year and then Harry W. A. Scale tried it.

Feb. 9, 1854, the rector's salary went to \$4000. and was thereafter increased each year till it reached \$10,000.

Nov. 14, 1865, a fire destroyed the building, all but its walls and spires; a thorough and complete wreck.

Sept. 29, 1867, the rebuilt church was opened, containing an old organ from the Beekman Street church.

May, 1868, W. Francis Williams, organist, was raised \$200. and given \$500. more for his choir.

And now it's time for an organ, a suitable organ, so they consult "six different builders" on a "basis of

cost" of about \$12,000, and George Jardine & Son got the contract. The organ builder and church architect had a fight on the organ case, so the church paid Herter Brothers \$2500. to build the case designed by the architect, and "the organ was accordingly completed and in use in 1869, the organist, Mr. Williams, having professionally examined it in every detail and certified to its conformity to contract."

In 1870 the salaries were: rector, \$10,000.; music, \$4000. Five years later, hard times: rector, \$7000.; music, \$2500.

March 1, 1876, S. Austin Pearce, Mus. Doc. (Oxon) (mind you) was made organist, "and having applied for the use of the church for a series of organ recitals, his request was granted Nov. 9, 1876." (Don't 'esk.' If we knew anything more about those organ recitals, we'd tell you.)

In 1878 a "steam engine" was installed in the basement to blow the organ; J. Noble Stearns paid the bill, \$650.

1879: A choir of men and boys was authorized; it was not yet judged practicable to install a chancel organ; and anything less than \$3000. for music was inadvisable. Burdett Mason was made organist, the new boychoir was tried out, and kicked out after Easter. What a short life.

May 1, 1881, S. N. Penfield became organist at \$1200.00; not bad.

1883: Came the urge to have an organ and choir near the chancel; both had been always in the rear gallery. The income from a fifteen-months period during 1883-4 was \$45,169., the endowment had grown to \$268,836., and the number of communicants was 3185.

Easter, 1884: J. A. Albertis was choirmaster, Julius G. Bierck, organist; the choir had 15 boy-sopranos, 18 real sopranos, 5 boy-contraltos, 5 real contraltos, 9 tenors, 11 basses. And the rector wrote: "I was very sure that the congregational music I long for could never be had while our choir was in an organ loft, away from the people." In those days the minister's job was not necessarily to conduct Sunday services and run a church for the good of its community, but rather to go gabbing with its members; the officials report claimed 10,872 such visits that year; "the number of communicants was 700."

That same year \$8500. was spent in building a choir-room, on alterations in the church, and for the new chancel organ.

St. George's Church dare hardly be dealt with seriously without mentioning the J. P. Morgans, first elder, and now the younger (and present J. P.). The elder Morgan was a tower of financial defense for St. George's during these days of growth. If memory serves us rightly, in one place the book mentions that Mr. J. P. Morgan was so heartily in the work of the church that for the endowment-fund campaign he offered one hundred dollars of his own money for every single dollar contributed by anybody else.

Mr. Bierck worked hard on the music; the choir increased to 72, most of them volunteers; "the chancel organ was still incomplete," but it was time to hitch together the chancel and gallery organs, and they paid Jardine \$900. to complete the chancel organ, and \$630. more to make the gallery organ playable from the chancel console by electrical connection, all in 1886-7.

In 1889 electric lights were installed, and the tall spires, badly damaged by the fire, had to be removed and replaced by the towers as shown in T.A.O.'s former presentation of the church. Rather a pity. William S. Chester was then organist.

"No words of mine can be too strong to express my sense of the value of Mr. Chester's services. The spirit and work of our choir leave very little to be desired," wrote the rector in 1892, after the cornerstone of the new choir-room had been laid, for which the vestry supplied \$1208.45 and "the balance, \$2965. had been collected by the organist and choirmaster, W. S. Chester." "Atta boy," we echo. Organists can do things if they really want to.

In April, 1906, \$3000. was spent in reconditioning the organ.

Nov. 14, 1910, they dedicated a small organ installed in the south side of the chancel. The console was then as now in the north side, the chancel is wide, and the organist had "great practical difficulty in keeping the two divisions of the choir, located on the north and south sides of the wide chancel, in time and tune." The added division of the organ cost \$1200.

And thus ends the record, so far as obtainable from a book of about five hundred pages devoted to the history of St. George's Church in New York City. Peter Erben is the first organist named in the book; he ruled from 1811 to 1815. The full list includes 24 organists over a period of a century; the average term was about four years. The only famous organists of the ancient period were Smith N. Penfield who lasted one year and Homer Norris who was appointed in 1904 and was made organist emeritus in 1913 when illness forced his retirement.

In 1913 Mr. Charles L. Safford began his ten-year period as organist; in 1923 he resigned to take charge of the music at Williams College. In the wake of his departure was ushered in one of the most brilliant eras in St. George's musical history, for on Sept. 15, 1923, Mr. George W. Kemmer assumed the office of organist. St. George's Church has ever been forward looking—adding something here, strengthening something there; and the decade that has elapsed since 1923 has been fruitful of many happy musical events. The chancel was rebuilt to improve conditions in choir arrangement; at the rear of each choirloft an old wall jutting out hid half the choir from the congregation and interfered seriously with the general effect; this was removed, together with an organ which formerly stood above the choirloft. In 1924 the choir gave its first public recital, in Town Hall, and netted \$2600.

The present organ was built in 1927 by the Austin Organ Co. and contains 8780 pipes, 120 voices, 135 ranks, and 157 stops, which makes it one of the few truly great church organs of the world. The main division is in the gallery at the east end of the church, with two organs on either side of the chancel, making three units for the new organ, all of which are memorials. The organ on the left, in memory of Mrs. Martha Anne Leavitt, was given by Mr. and Mrs. William Fellowes Morgan. The one on the right, or console side, in memory of Cornelia Garrison Chapin, was given by Mrs. Osgood Mason, Mrs. Francis Biddle, L. H. Chapin, and Miss Cornelia Van A. Chapin. The gallery organ, the largest unit of the three, is in memory of John Pierpont and Frances Tracey Morgan, given by their children. In this division, the twelve largest pipes of the 32' Pedal Diapason were retained from the old Jardine Organ.

The year 1927-28 marked the resurrection of a rich splendor buried under the church since its erection. "Out of the dark furnace room the present Notman Memorial Choir Crypt emerged, a marvel of masonic strength and beauty. Stern steel brushes laid bare rich, varicolored slabs of huge, hewn stone, hidden for nearly a century by coats of whitewash, smutted with age. The walls of

the crypt measures six feet in thickness in the shallowest part. Far away, and secure from the world is this gem of room, so staunchly standing under the church. Down, down, down into the quiet, shadowy coolness wends the way to it over a graceful, winding ramp floored with flagstones." The crypt is in memory of Grant Notman and Charles Peter Notman, and was given by their sister Miss Edith Notman.

A lovely custom has sprung up in the last few years that the massive stone pillars of the silent crypt proudly attest. Already engraven on one of its pillars are the names of three choristers who have faithfully served St. George's for over thirty years. They are Harry T. Burleigh, William Beneke, and Myra Armstrong.

Nor is the younger generation forgotten—they who will be the living oil in St. George's light in the coming years. For unbroken choir attendance of one year and over, medals of gold, silver, or bronze are awarded. This year a young girl was awarded a gold cross for a perfect attendance over a period of four years.

In the last eleven years many accretions have been realized in St. George's musical tradition. Through eight months of the year special musicales are given at four o'clock on Sundays and these are followed by a recital of rare musical quality. The closing recital of this year featured the electrical instrument, the Theremin. "Reason as one may, it still leaves the impression that it belongs largely to the realm of the mystic, its potential resources untouched by men, as though awaiting some sensitive soul's brave seizing."

During the halcyon years a series of brilliant services and recitals enriched the musical life of the church. Some of these, such as the annual service of Christmas carols, Russian music, and the service of Negro spirituals have become permanent institutions. The organ recitals by distinguished guest organists began with Mr. Fernando Germani, who was followed by Messrs. G. D. Cunningham, Palmer Christian, Lynnwood Farnam, Carl Weinrich, Edward Eigenschenk, and George W. Kemmer. The Friends of Music gave the Bach "St. John's

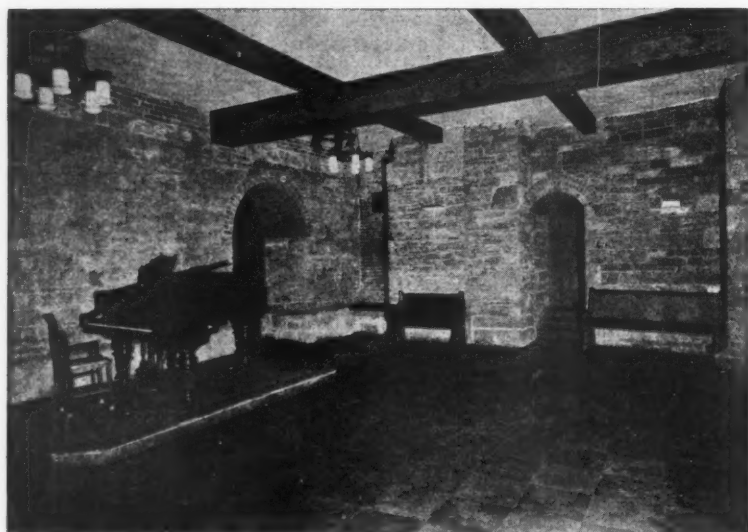
Passion," Arthur Bodansky conducting; the Bach Cantata Club gave a performance of the "B-Minor Mass," under Albert Stoessel.

In all these activities the rector, Dr. Karl Reiland, has given hearty support. That these pages may adequately record for years to come the unusual church-music achievements of the ancient and honorable St. George's, be it here recorded that without the splendid Dr. Reiland, even the brilliant organ and choir program of Mr. Kemmer could not have been as successful as at present; that he is a clergyman and Doctor of Divinity has in no way shortened his vision or lessened his generosity toward his co-workers. And he's a man's man, every inch.

After Mr. Brown's photo had arrived and we had made fruitless search for the actual stoplist of the old Jardine shown in the photo, we secured through the kindness of Mr. George W. Needham eleven of the twelve Volume 2 copies of *The Organ*, published in 1893-4 by the late Everett E. Truette. Several years earlier Mr. Truette himself had sent one copy of his magazine. And that one copy was found to be the one needed to complete Vol. 2. Mr. Needham sent the separately-published Index to Vol. 1, and, fortune smiling on us again, Mr. Truette had sent us the Index to Vol. 2.

Looking through the forty-year-old magazines we found in the very first copy the stoplist of the old Jardine Organ, the stoplist we had been worrying about for a month or more and could not obtain. It appeared in the May issue and while other stoplists in that issue are called "New Organ in—" the St. George organ is merely headed, "Organ enlarged by Messrs. Geo. Jardine & Son."

Since it will take but little space to give the stoplist, we reproduce it for the benefit of those who like to argue about something, or anything. "The two parts of the organ are connected by 200' of electric cable. The usual couplers and pedal movements," whatever they were.



ST. GEORGE'S, NEW YORK: REHEARSAL ROOM

Here is a splendid idea for many other organists: Under the church, in what was once a most unattractive furnace-room. Mr. George W. Kemmer saw the possibilities of a delightful rehearsal room, and by the aid of a little imagination and more effort, a donor was found to supply funds by which this Notman Memorial Choir Crypt was created at comparatively little expense and at no loss to the church either in money or in useful space.

Historically

An Organ of 1893

NEW YORK, N. Y.
ST. GEORGE'S CHURCH
Geo. Jardine & Son

PEDAL: GALLERY

- 32 Diapason
- 16 Diapason
- Contrabass
- Violone
- 10 2/3 Quint
- 8 Violoncello
- 4 Octave
- III Sesquialtera
- 16 Trombone

CHANCEL

- 16 Diapason
- Bourdon
- 8 Violoncello

GREAT: GALLERY

- 16 Diapason
- 8 Grand Diapason
- Diapason
- Stopped Flute
- Gamba
- 5 1/3 Quint
- 4 Grand Principal
- Geigenprincipal

- 2 2/3 Twelfth
2 Fifteenth
III Mixture
IV Sesquialtera
8 Trumpet
4 Clarion

CHANCEL

- 16 Diapason
8 Diapason
Doppelfloete
Melodia
Bell Gamba
4 Principal
Harmonic Flute
II Mixture
III Sesquialtera
8 Trumpet

SWELL: GALLERY

- 16 Bourdon
8 Diapason
Stopped Flute
Dolce
*Clariana
4 Principal
Echo Flute
2 Piccolo
III Cornet
IV Cymbale
8 Cornopean
Vox Humana

CHANCEL

- 16 Bourdon
8 Diapason
Dulciana
Stopped Flute
Salicional
4 Principal
2 Flageolet
II Cornet
8 Oboe

CHOIR: GALLERY

- 16 Bourdon
8 Dulciana
Lieblichgedeckt
Viola da Gamba
4 †Vienna Flute
Violina
Voix Celeste
2 Piccolo
8 Clarinet
Bassoon
‡Campanella

*Dr. Audsley ignores this one but Wedgwood says it's a metal Gamba "of ringing keen tone" and that Jardine put one in the Brooklyn Tabernacle organ.

†Audsley ignores it; Wedgwood says that "Locher remarks that the name lacks all historical and etymological foundation," but no doubt the thing sounded pretty.

‡Or Campana, which both authorities seem to think should be 1' or 6" pitch, breaking back at every octave.

SOLO: GALLERY

- 8 Doppelfloete
4 Harmonic Flute
Quintaton
2 Gemshorn
8 §French Horn
Tuba Mirabilis
Vox Angelica (free reed)
§"Well, well, well!" as Dr. Barnes would say. We should consult E. M.S. about that. Wonder what it sounded like?

There it is. A big organ of 1893. Not so bad? The present Austin retains the lower 12 pipes of the old 32' Diapason, said pipes being in the same position, along the rear wall of the gallery, and visible in our photo of the old Jardine. The only other part of the old organ that was retained is the flare of pipes around the clock; originally this was a Tuba Mirabilis. This flare and the clock were retained for sentimental reasons and worked into the design of the present display front, though the flare are now dummies, for ornamental purposes only.



—COVER PLATE—

No. 4 in the series of beautiful organ cases in America shows the old Jardine Organ in the gallery of St. George's Church, New York City, and is available through the courtesy of Mr. Herbert Brown of the Austin Organ Co., and Mr. George W. Kemmer, organist of St. George's,

who are jointly responsible for the 4-157-8780 Austin Organ which displaced all others in 1928. Our excellent photo was made by Wurts Bros.

This interesting photo of the old Jardine was brought to our attention by Mr. Brown as an excellent example of fully-exposed pipework, in connection with T.A.O.'s comments on that type of installation as a means of fostering public interest in organs. Whether or not there is any direct cause-and-effect connection, the fact remains that a church that had a large organ with its gallery division of pipework fully exposed, a church that had long been making a specialty of its choir work, purchased not an ordinarily large instrument but an extraordinarily large one.

We make two plates of the photo to better show the particular beauty and interest of exposed pipework.

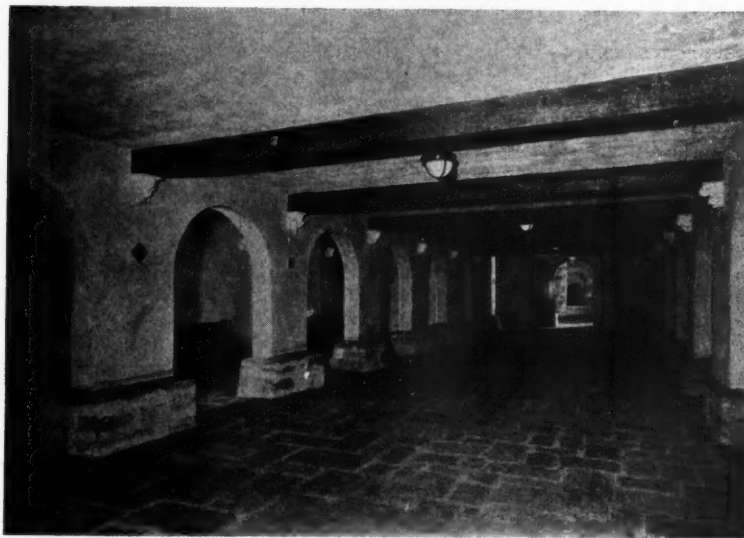
—WHY NOT?

"If there is to be a music committee, then why not a preaching committee to regulate the tone of the minister's voice, or to limit the number of adjectives?"

—DR. ARCHIBALD T. DAVISON, in Protestant Church Music in America.

—ALFRED BRUNEAU—

died June 15 in Paris, where he was born March 3, 1857. He was known chiefly as composer of operas.



ST. GEORGE'S, NEW YORK: CHOIR ROOM

A second and equally-important part of the Notman Memorial Choir Crypt—beautiful choir accommodations devised from what had been an ugly and unused furnace-room—is this Choir Room where the choristers congregate, robe, and have their social hours. What a difference it makes in the spirit of a choir when the choristers can feel that the church values their services sufficiently to provide such accommodations exclusively their own. Hidden in the basement of many churches are possibilities almost equally as great.

Widor's Organ 'Symphonies'

A Series of Analytical Essays for Those Who Would be Composers or Who Would Better Understand and Interpret Their Works

By T. CARL WHITMER*

NO. 9: SYMPHONY GOTHIQUE: MODERATO



IT IS emotionally analytic, almost to an excess. Its harmonies are not so much harmonic compacts as they are loosely paralleled, chromatically melodic phases of thought; violently juxtaposed embodiments which are seemingly unrelated; bold and intentional misadjustments of chordal members.

Although not apparent at first, a further examination will reveal a clear and strong rhythmic basis. (Examine the rhythm of the first eight or ten measures, et seq.) The first theme extends twenty measures. Measures 10 and 11 are interpolations; 19 and 20 are coda. Measure 21 (et seq.) and measure 31 (et seq.) are examples of "bodily transposition of matter." (See earlier 'Symphonies'.)

The main climax (about four pages from the beginning (see page 5, brace 3) is splendid. Notice that its rhythm is similar to that used in 'Symphony' 2, in the last movement. (See page 66 et seq.)

The coda—which is divided into two parts (page 7)—is rather too divided within itself, and dissimilar with the main portion to be noteworthy interesting as sincerely unified matter. His codas don't clinch his main thoughts well!

This movement is weighed down with thought and organ tone. It is a ponderous few pages. Its harmonically chromatic character is splendidly self-seeing, in-seeing, through-seeing. It is essentially meditative. This is a welcome feature—not necessarily in and because of itself, but as illustrating the emotional scope of Widor. It is not advance in the use of material or in quality or use of idea; it is merely different. It is not growth upwards, but a development of arm-room. It may be considered more mature than the preceding 'Symphonies,' but it is rather a deceptive maturity. Those who deem maturity and serenity as synonymous will rave over its age (in wine parlance).

2. Andante Sostenuto: A very spiritual spiral! (See some latter-day critiques.) Page 10 is wonderful. It is a delicate and transient excerpt from something sublime. It is scarcely worthy consideration as a continuation of his highest type of slow movement; it is rather but a self-repetition from the view-point of style. The melody has rhythmic clarity and neutrally-colored beauty. For the last four measures he—"has the plates."

3. Allegro: In this movement and in part of the next we observe occasional returns to his earlier ways of writing his 'Symphonies.' This fugue is remarkably able and interesting and pages 16 and 17 are powerful and con-

—NOTE—

*Mr. Whitmer's reviews of 'Symphonies' 1 to 9 appeared in *Music*, published by W. S. B. Mathews in Chicago, a magazine now discontinued. By courtesy of the Editor of *Musical Courier*, New York, we are privileged to complete the series by reprinting Mr. Whitmer's review of the Tenth and last 'Symphony' which was originally published in *Musical Courier* some third of a century ago.

vincing, even if he does use a conventional series of sequences (as found page 17 over the organ-point)! I like not the major-chord close—in spite of high precedent!

4. Moderato: Take away pages 22 (the first part of the 12-8 movement) and 25 (the whole of the 9-8), and the work of criticism becomes a "light and pleasant" task. An innocent-looking theme opens the movement. No name precedes it. But he expects us to know that it is in the Hypo-Ionian (transposed) mode! This accounts for the B-flats and B-naturals and F-sharps and the strange-sounding harmonies.

This theme is in four (strict) parts, and we see rhythms nine measures long. Then follows a melodic phrase used, in the course of three measures, as a counterpoint to the melody of the main theme; and afterwards, on page 27, rhythmically as independent matter.

The melodic conjunction at the foot of page 19 is, at the start, a pulse alteration of this same phrase. The canon at four measures' distance—the theme of which is a free augmentation of the original theme—is made musical by some very refined, but not unusual, suspensions and anticipations.

Page 22 begins with the usual quota of uninspired matter. (Perhaps it's only p'dantic!)

It is two-part canon at a measure's distance up to the second measure of page 23; and strictly so, saving alterations of A to A-sharp for the sake of modulation on page 22, brace 3, measure 3 (from measure 2).

Page 24 is introspective. Then page 25, at the Andante, starts a three-part canon, at two measures' distance, and on brace 4 of this same page is one, with the same number of parts, at one measure's distance.

We can count three canonic scraps "made" (of course, from the main melody), and one complete canon (by free augmentation) following, one the other, at close step; inserted, I believe, to appease the god-wrath by presenting the soul of Andoeni Rothomayensis with testimonials of scholarship. But let us be like the tender maid who commented first unfavorably on the soup and then said, "It's good, though."

From the allegro, on page 26, to the finish, is of the Widor we know in the Fifth, Sixth, Seventh, and Eighth 'Symphonies.' It is not superior to any of his previous best work, but resembles it in freedom of idea and treatment.

On page 33 we reach the summit of the Hypo-Ionian mountain, with a free rhythmic treatment of the melody. He puts it in the pedal. The passing-notes he uses on this page, curiously inserted among members of all kinds of arpeggios, are very interesting and effectively mislead, for the nonce, one's ear. The coda begins on page 34 (brace 3, measure 1, count 4) with the "melodic conjunction" theme over a tonic organ-point. Yet he well evades the idea of a close thereon; and after a few intermediate measures (beginning with the fourth measure, first brace and thirty-fifth page) he presents us with a closing period of great beauty. This last movement is the best of the four—even if two of the isolated canons have little objective point. It possesses good unity even if much of the unification is palpably effected.

This 'Symphony' is not the intellectual or mechanical successor of the Eighth. It is not, in a sense, his Ninth 'Symphony'; it is merely *Symphonie Gothique*, Op. 70. It is an independent—it is an *In Memoriam* of his; a darkly lit elegy; a thoughtful, manly effusion; a broadly sweeping soul-idea.

'SYMPHONY' NO. 10

Widor's eight 'Symphonies' have no special names. The Ninth is called the Gothic; the Tenth the Roman. The opus number of the first four is 13; that of the next four is 42; of the ninth is 70; of this tenth is 73.

The importance of these compositions stands out not only in relation to the development of the technic of organ writing, but also to the eventual influence upon organ construction. The demands made by them upon the instrument as it averages today are out of all proportion to the satisfactoriness of the response which that instrument gives. There must come still greater advances in organ building directly traceable to the organ writing in these ten monumental organ works. Every important composer asks something of the instrument which is not answered by those mechanical organisms; but Widor asks a dozen to their one.

In spite of movements here and there which may eventually be consigned to the dusty top-shelf of oblivion because the writer did not live long enough with them before rushing into print; in spite of many, many of his musical thought-forms not being sufficiently definite before externalizing, there remains a superabundance of mature ideas maturely worked out; enough certainly to justify the most hypercritical to admit that this man Widor has written more boldly, more liberally, more imposingly, with greater robustness in his originality than any other living organ composer. Even in the places where he chooses to write in conventional forms there is none of the slavishly pedantic manner about it. He realizes the elasticity of the musical medium and acts accordingly.

The Gothic Symphony is founded upon the Christmas hymn "A Child Is Born"; the Roman Symphony is over the Easter hymn "This Day." The first lends itself well to polyphonic treatment, an admirable subject for development. It is, like the majority of vocal compositions intended for the "petit chœur," symmetrical in form and massive in construction. "This Day" is different. It is a graceful arabesque illustrating a text of several words, about ten notes to each syllable. It presents "a vocal phrase as difficult to fasten upon as the song of a bird; a sort of pedal-point adapted to an executant exempt from all rule." In order then to fix the motive on the auditor's ear he repeats it constantly. The first movement sacrifices everything for the sake of this subject. The Composer "timidly" (isn't that naive? Have you ever seen the Composer?) embarks in development, but soon goes back to the original plan.

The rhythmic freedom of Gregorians clashes with our stern metronomic time. This makes it necessary to insert frequently such expressions as *quasi recitativo*, *rubato*, etc.

Next following are three examples of rhythmic alterations of the motive which give valuable hints to the student of composition.

The final words are that if, however, this motive occurs in the course of a harmonic progression and is polyphonically treated, it must be executed in strict time, "without modification of any sort, with calm dignity." Only where it comes as solo is freedom to be given to it.

The Roman Symphony—"Ad Memoriam Sancti Saturnini Tolosensis"—is made up of four movements. Moderato, Choral, Cantilena and Finale.

In the first movement we find the right hand and pedal in 12-8 time and the left hand in 4-4. This lasts but eleven measures, when the left hand falls into 12-8. And so through the whole composition there are constant changes of time, the better to suggest the delicate variations of rhythm to the player. Although this movement has but 85 measures the changes of time-mark are as frequent as at the 12th, 17th, 38th, 45th, 48th, 60th, 65th, 69th, 79th, 80th, 81st and so throughout the 'Symphony.'

It is gratifying to find that time-mark notation is gradually being developed toward a more exact indication of the rhythmic intentions of the composer. Widor grasps fully the idea that subtleties of accents should be notated as closely as possible, and not every fine distinction left simply to the judgment of the player.

In addition to the various time marks used there are innumerable metronomic and verbal explanations, all of which go to show that "seeing that one is not misunderstood" is here raised to a fine art.

The lovely Choral has 66 measures. It is an *adagio* bristling with all sorts of difficulties—mechanical, rhythmic, musical. Conceived on the usual broad emotional plane, it nevertheless takes many moons to so subdue the physical manipulation that the spirit of the player rises to mighty heights, unhampered by mechanical considerations. Not that this movement has a monopoly of such problems. In fact, if one, for example, has played the Fifth, the Sixth and Eighth 'Symphonies,' this one will seem quite ordinary. But if you never have had the pleasure of working at the Widor music this movement and the last will be revelations in several respects.

The Cantilena which comes third is the shortest of the four movements. It has 48 measures written upon four staves for ease in reading and, compared with the other pieces in this Roman Symphony, is, from a mechanical standpoint, simple. It is a *lento* in 9-8 time interrupted by 12-8.

The Finale, with its piling-up of immensities, has 155 measures, with eight time-changes. Beginning with the 112th measure it is simply colossal in its effect, one of those mighty climaxes with which the Widor player is quite familiar.

The construction of such a climax is worth study. There is no slipshod piling up of ordinary chords which can suck all of the wind out of an ordinary organ; there is something more than mere banks of tone piled up. A careful examination reveals that the tonal intensity is the result of more than vertically placed chord masses; the management of individual voice-parts in such passages is done in a freely polyphonic way; so that, although to the eye there is horizontal movement, to the ear the bigness of the passage, its freedom, is not interfered with, but has the mighty ponderousness that is not elsewhere met outside the domain of orchestral writing. The writers for organ were the last to fall out of the old beaten track of polyphonic conventionalities, and unfortunately very few now have the nerve to write as they would like to write; rather write they as their forefathers have written, using now and then, perhaps, a few daring combinations, and then apologizing for it in the next movement by writing a church voluntary.

The refreshing thing about this latest French school is that the adherents are willing to use an old device for a certain effect, but only up to the point where it is serviceable as emphasizing some emotional suggestion. So soon as it has done its work they drop it, not continuing any one manner longer than it serves an artistic purpose. The continued evasion of small, cheap, nar-

row, trite ideas and manner of expressing ideas may seem at first sight as so much of an overconscious endeavor on the part of the writer that it is not positive expression, but only a negation; or, better, evasion. More living with these Widor compositions will reveal that he has something distinct, definite, to say; it is new, and therefore needs new manner of saying. There is an emphatic message in these ten 'Symphonies.' They are the results of thought and expression on different planes from those we are accustomed to, no doubt of that; but to get the idea that these same ideas could be expressed other than they are would seem the result of a lack of an intimacy on the part of the player. Not all men may think that it is a paying investment to publish all the Utopian messages of tone truth which come to mind. This was 29 years ago!

To return to the particular 'Symphony' under consideration, it appears to me that this one contains no technical demands on the player not met with in the previous nine. In fact there are a good many things in those not even suggested here. There is a good reason for that. Widor is becoming more and more an artist. He is getting that

"artistic reticence" (so dear to the vocabulary of the hard worked critic!) He has so matured that the demands of an idea now compel him to dominate his intense love for brilliancy or ornament (for its own sake) and for general pyrotechnical display. He is getting simpler; but this does not refer to mechanical simplicity; such is rare in Widor's works. Then, too, he has a more convincing logic; he is more sensitive to what is progressive in chord positioning. He has, too, a firmer manner than ever. It is also certain that in meditative qualities there is a mighty deepening. Widor does not, however, meditate until the edge is peeled off his wit; there is still the part of him left which does not permit his keenness, his scintillating mentality, to become tarnished in the slightest. Only in these latter times he understands better the relation of means to an end and does not drag in the irrelevant for the sake of technical exhibits. He lets himself loose if his idea insists not too much; otherwise we find the sincere lover of true expression, the profound musical thinker, the deep grasper and skilled projector of fundamental emotional stuff.

Paul Ambrose, Composer

Biographical Sketch of an American Composer Whose Anthems are Known Wherever Choirs Sing in America

By MRS. HELEN A. COX



YEARS AGO when our beloved Victor Herbert was one day "fiddling on his fiddle" there appeared to him a tall lanky youth.

"Well?" queried the Genial Irishman.

"I believe I am to play for you, Sir,"

quoth the Lanky One, "and I came to rehearse."

"Humph," grunted the G. I.; "I guess if you can't play without a rehearsal you can't play with one."

We have the assurance of the Lanky One that the G. I. was finally persuaded to calm the trepidation of his inexperience by a rehearsal of sorts. "After all," to quote the Lanky One, "it is pretty hard on a youngster to go into the presence of greatness and keep your light undimmed by the countering rays of the Great One."

This faculty for a sympathetic understanding of the "less great" has made the Lanky One one of the best-beloved figures in our world of music today. The Lanky One of the above tale is no other than Mr. Paul Ambrose, with his whimsical good nature and his perpetual willingness to help those of lesser attainments. He would probably disclaim living by a rule but if you asked his friends they would no doubt be unanimous in agreeing that his motto is, "Why not give the other fellow a chance!"

Mr. Ambrose was born in Hamilton, Ontario, the son of R. S. Ambrose, known the world over as the composer of the most familiar tune to "One Sweetly Solemn Thought." To have as one's father the composer of a song which for over 60 years has had a continuous sale (it was published in Toronto in 1876) and which has been included in the catalogues of practically every American publisher, is to have set up for a standard that which might prove to be both a handicap and an inspiration.

He studied with his father until 1886 and showed such promise that he came to New York and broke into the organ-playing profession there during the first week of

his stay, in what might have proved to be an embarrassing and disillusioning manner.

One night at about eleven o'clock he was roused suddenly out of a sound sleep to be informed, "You are to play a midnight mass at a Catholic Cathedral in Jersey City. Get ready right away." Still rather dazed by the suddenness of the call he was taken to Jersey City, shoved onto an organ bench, a sheet of almost illegible manuscript was put before him, and he was told to "play that."

He reached forth a tentative finger for a starter, when suddenly the priest at the altar took up a chant. With this the young musician's mentor in this unaccustomed service grabbed the manuscript from before him, saying, "That's not what he is singing. Here it is," and supplied a second and no less illegible manuscript. Not a propitious start in professional work surely, but the young student was nothing daunted and finished the service with eclat.

Within the week he was appointed organist of the Madison Avenue Methodist, New York. He says he owes his appointment to his knowledge of Mr. Mendelssohn's Wedding March. The wife of the chairman of the music committee was a bride and after he had demonstrated his repertoire she asked if he could play the Wedding March. Luckily that was also part of his repertoire and he got the place. He claims a great respect for Mendelssohn and his works because of this "drag" in landing his first job in the big city.

He continued his studies, taking piano with Albert Ross Parsons, orchestration with Dudley Buck, counterpoint with Bruno Oscar Klein, and organ with S. P. Warren. He specialized in the art of accompaniment and it was in the role of accompanist that he became associated with many of the then "great ones," among them Albani, Anna Case, Victor Herbert, etc. He toured from New York to the Pacific Coast, both as soloist and accompanist.

After four years at the Madison Avenue Church he went to St. James' M. E. and it was here that Evan Williams came into his choir—the first position Mr. Williams had held in New York.

During this time there was in existence in New York the Manuscript Society, of which Gerrit Smith was the first president. Private concerts were held each month in the society's rooms, and two public orchestral concerts were given each year. At these concerts only unpublished works were played. Mr. Ambrose was secretary and to him all manuscripts were sent. Many prominent composers had their works performed for the first time at the concerts of the Manuscript Society. When the Society disbanded there were numberless manuscripts in the possession of the secretary and these Mr. Ambrose later turned over to the New York Public Library, since the Society made no disposition of them.

Through the Society he became acquainted with Xaver Scharwenka, and when Scharwenka opened his music school in New York, Mr. Ambrose became associated with him, assisting in history and appreciation, and acting as musical illustrator for the various lectures given there. He was also lecturer on history at the American Institute of Applied Music, and for a time he taught at Westminster School, first located at Dobbs Ferry, New York, and later at Simsbury, Connecticut.

Upon the completion of 25 years at St. James' the congregation presented him with a complete silver service. In 1903 he was appointed professor of music at the New Jersey State Model and Normal Schools (now known as New Jersey State Teacher's College) at Trenton, N. J., and in 1917, after serving St. James' for 27 years he went to the First Presbyterian, Trenton. In addition to these two posts he inherited the directorship of the Monday Musical Club, a chorus of women's voices, which his predecessor at the State Schools had established. The Club under his direction became one of the most important organizations in the city. He remained its director for twenty years. Some of his writing was done with this Club in mind and the Club's music library contained many of his choruses for women's voices. There comes to mind the excellent performance of his "Dusk Witch" and the haunting melody of his "Yesterday and You" as sung under his direction.

In 1905 he married Naomi Lambe, herself an organist, but strangely enough their daughter and two sons

show no indication of following an organistic career. Mr. Ambrose is a most modest person, reluctant to talk of himself and the interesting sidelights of his career. His pupils are filling responsible positions throughout the country, and are spreading the sound musical knowledge he gave them, just as his compositions are spreading their intrinsic beauty far and wide.

As a composer Mr. Ambrose is best known through his anthems. While they are his better known works there are also many numbers for piano which make fascinating teaching material. His vocal solos too have a wide popularity. He won prizes offered by Presser for a song by an American composer ("Saviour breathe an evening blessing") and by Asbury Park for a city song.

His work shows ever a tuneful quality which endears it to the public. In the numerous reviews of his work one finds certain words and phrases occurring again and again—

"inspirational backed by musicianship"

"musical music of sincere message"

"unusually melodious composer"

"musically interesting"

"melodious with sufficient contrapuntal interest to keep the inner voices alive"

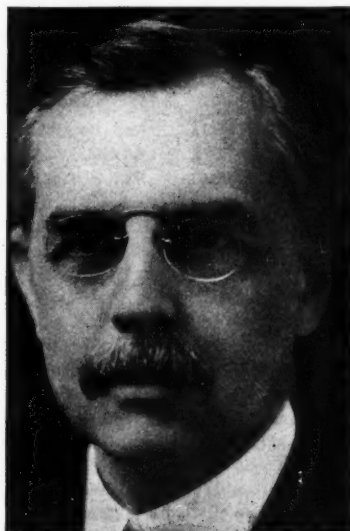
In an article published in the Diapason by Dr. Roland Diggle it is recorded that from a study of 342 service-lists from 286 churches, the two composers whose names were most frequently in evidence were Harry Rowe Shelly and Paul Ambrose. His list of sales shows that over 140,000 copies of "O Come to my Heart Lord Jesus" have been sold. Among the solos the best sellers seem to be "Jesus Meek and Gentle" and "Just for Today."

His entire list of published works numbers over 200. But above the many works of his hands there stands out, for those who are privileged to know him, the whimsical kindness of spirit which is his, the paternal thought for the youngsters in the profession, and the wise counsel given those who ask.

At the close of the season last year Mr. Ambrose took leave of his innumerable friends in Trenton and returned to his native city of Hamilton, Ontario. In addition to the published anthems listed there are 36 songs, 10 Christmas anthems, 5 Easter anthems, and some half-dozen other works. At the present time five manuscripts are in the hands of various publishers for early publication.

ANTHEMS

Art thou weary, a-12
Behold the Master, ul-12
Come unto Me, a-8
Do not pass me by, t-12
Forward singing glory, a-12
God is love, a-10
God so loved, a-12
Hark hark my soul, a-12
Heaven is our home, a-10
Jesus meek and gentle, a-10
Jesus tender Saviour
Just for today, a-10
Let not your heart, a-12
Like as a father, a-12
O come to my heart, o-12
O Jesus Thou art standing, a-12
O Lamb of God, a-12
O Lord how excellent, a-12
O Love that will not, a-12
O Paradise, a-12
O Praise our God, ul-12
Praise waiteth for thee, a-12



MR. PAUL AMBROSE

Rejoice in the Lord, ul-12
Savior again to Thy, t-15
Savior breathe an evening, a-12
Shepherd with thy tendrest, a-12
Song of the silent land, a-12
Souls of the righteous, a-12
Stars of evening, a-12
Still still with thee, ul-12
Suffer little children, a-12
Tarry with me, ul-12
There's a wideness, ul-12
Thou who like the wind, a-12
To Thee O Lord, a-12
Twenty Amens, a-10
What hast thou given, o-12
When my feet have wandered, o-12
When we came back, t-10
Whosoever drinketh, a-12

The publishers are as indicated, Arthur P. Schmidt Co., Theodore Presser Co., Lorenz, and Oliver Ditson; prices are also indicated.

Flemington—the Choir Town

A Tribute to Miss Vosseller and Associates in the Flemington Children's Choirs

By A. LESLIE JACOBS



IN OUR country several cities have grown gradually as Meccas which bespeak the greatness of some one personality. Visitors pay homage, and leave, refreshed in mind and body. Such a place is Flemington, N. J., a village of some 2500 people. Miss Elizabeth Van Fleet Vosseller and Flemington are synonymous, at least to the world of church music. She is a founder of the Flemington Childrens Choirs and School, an institution as unique as she who conceived and fostered the idea.

May 18, 1934, this School celebrated the 39th year of its founding and the graduation of the 1934 class. The whole community trekked to the Presbyterian Church to witness a ceremony, the like of which can nowhere else be found. Imagine the thrill of seeing and hearing some two hundred vested children and a hundred or so adult alumni in a church processional lead by a cricifer. The program for the most part consisted of anthems by various groupings, the awarding of honors, the presentation of diplomas, and the reaffirming of ideals. The evening and program were graced by the presence of Dr. Clarence Dickinson who presented the diplomas and played an organ selection in inimitable manner. In the audience were visitors from far and near.

A project and its achievement, such as this, cannot be considered as purely musical. Here is the accomplished fact that five churches of different denominations, one of these a Roman Catholic, work harmoniously and willingly that their children may grow up in the appreciation of the finer things in life through the universal medium of music. These youngsters are taught how to use their voices, the fundamentals of music, how to read music, how to sing in groups, piano in classes and greatest of all, how to get along with each other and render service to their respective churches. Such a program and its fulfillment transcend ordinary work. A priceless asset to these churches it is, that all these children are in the church. When the time comes for them to become alumni, they will have learned how to help carry on the great Christian church. Pastors of Flemington should daily sing a doxology that many of their problems are solved.

Back of all is the dynamic personality of Miss Vosseller who now for several years, has carried on the work from an invalid's chair through the help of her able colleague, Miss Bessie Richardson Hopewell and devoted assistants. We erect monuments and deliver speeches for men who direct wholesale murder, politely called war. Here is a woman who carries on the business of helping to make this old world a little better each day, and has no gala days in her honor. She may never have a parade organized for her, but thousands of children and grown-ups will testify to her greatness.

As for the purely technical in the May 18th exercises there will always be differences of taste to consider. My personal taste would not broaden the 'ah' sound in such words as 'and' or 'banner'; I might want more point to the tone, make the rhythms more flexible, put greater brilliance into the adult voice, and pay greater attention to the stage business as such. These, of

course, are but my suggestions—constructive suggestions, by no means critical.

Hard work is the rule of the Flemington Childrens Choirs. Miss Vosseller's corps of able assistants work early and late. Some classes are held as early as seven in the morning. Every day after school at various periods children are to be found in classes at the studio. A comprehensive plan for the work of each month is formulated by Miss Vosseller, and is discussed in a faculty meeting. Nothing is left to chance. The school works under financial handicaps. It is a strange commentary on our much-vaunted civilization that projects which help build better lives should always find it necessary to spend energy, needed for other things, to find money. A philanthropist could do no better than endow the work of the Flemington Childrens Choirs.

Briefly, the School system is: Children from any church who desire entrance and can pass certain requirements are classed as probationers. These are not vested. Later they pass into the regular classes, and from them into various groupings such as A and B sopranos, altos, tenors, or basses. These are vested with the short surplices. All these classes are held in the studio. Each church-group however holds its own weekly rehearsal under its own leader in its own church. Each student must earn a required number of credits for graduation, at which time he becomes an alumnus and a member of his own church senior choir. He is then invested with a hood and the long surplice. An elaborate system of prizes and awards keeps interest high. The alumni may earn stripes for their hoods; the children may win money prizes or the privilege of wearing medals during the church services. Numerous special prizes have been given as memorials. The highest honor, the Fidelitas Prize, is the carving into a marble tablet set in the outside wall of the Studio, the name of the graduate winning it.

Flemington is proud of its record and achievement. It has a right to be. Go, see, and learn.

Yet one more tribute to that splendid woman, Miss Elizabeth Van Fleet Vosseller. Many persons in her stead would sit and pine, but not she. She plans, writes, reads, greets cordially her many distinguished visitors, and spends the remaining hours on her prize stamp collection. It must grieve her—and it does—that she cannot attend a graduation. She is not resigned to that, but accepts it. That she is eternally young is her great strength; she looks forward always.

—NOTE—

We believe the subject of an endowment fund for the Flemington Childrens Choirs is worthy of emphasis. An endowment has in fact been started in a small way, but it needs real money, say \$100,000. or \$200,000. Such a fund would provide a real foundation for this grand work, this work so grandly worthy of such a fund. Small contributions have been made and are most welcome. Perhaps some choirs might be willing to give an annual choir concert and send the proceeds to the fund; it is needless to say that it would be most welcome. If only one thousand choirs in America were willing to send each year but a check for ten dollars it would be money well spent and would supply the School with publicity materials invaluable in publicizing the endowment project and perhaps be instrumental in reaching the eyes and hearts of some of our wealthy citizens able and willing to add handsomely to the fund. Why should not the Juilliard Foundation make such a gift? Where better could it devote its income in the furtherance of

music appreciation in America? Supplying funds for serious music students merely creates more professional musicians and increases the problems of the music profession, whereas such a gift would solve innumerable of those problems. Miss Vosseller has done all she could, is doing all she can—doing more than any normal person could be expected to do under her severe handicap—a handicap brought on directly by her extreme devotion to the Flemington Childrens Choirs. Is it not time for some of the rest of us to lend a hand?—T.S.B.

Straight Pedals: No. 2

Three Prices on the Two Miniatures and a Few Further Comments in General

By WILLIAM KING COVELL



ALTHOUGH the builders have once before been asked for prices, to compare straight with augmented Pedal Organs, I have ventured to impose upon them again so as to follow out Dr. Barnes' suggestion. I sent the two specifications to three builders, asking each to quote on No. 1 and on No. 2 as they stood and then to estimate how much, if any, saving would result from substituting two extended stops for the Pedal of No. 1 and one extended stop for the Pedal of No. 2. All three builders were kind enough to reply, but one sent only the estimated savings which would result from the use of augmentation. For that reason, the prices of the complete instruments cannot be compared so satisfactorily. The results vary surprisingly in amount. I submit them herewith; the stoplists will be found on June page 269.

Estimate 1: No. 1 would cost \$12,000., but \$598. could be saved by Pedal augmentation; No. 2 would cost \$6,000. and the augmentation saving would be \$570.

Estimate 2. Augmentation in No. 1 would save \$250. and in No. 2, \$215.

Estimate 3: No. 1 would cost \$8250. and augmentation would save \$900., while No. 2 would cost \$3625. and augmentation would save \$425.

Some of the comments of the builders may be of interest. One says: "some unified Pedal Organs have been made up that are as costly as straights, but, generally speaking, the unified pedal is the less costly, although I think also the less effective." Another remarks that "our position in reference to this subject is that we prefer straight schemes and acknowledge augmentation only when space is limited or when funds are scarce." Still another says "I like both the schemes, but might be prepared to sacrifice some of the Mixture ranks to provide a Nasard, Piccolo, and Tierce in the Choir of No. 1, and I would also prefer a light Trumpet instead of the Oboe in No. 2."

In answer to the last, I would say that I see few Mixture ranks which could be spared, except possibly one or two of the Swell Plein Jeu, and also that the Oboe was specified as an Hautbois, which implies small-scale Trumpet tubes in association with Oboe shallots—a combination which, I think, is more suitable to so small an organ than would be the lightest of true Trumpets.

Although the amounts which could be saved through the use of augmentation in the Pedal vary so greatly, it is obvious that the greatest of them, namely \$900, is hardly sufficient to enable one to obtain more than two

additional manual stops. The average difference in price is \$583. for No. 1 and \$403. for No. 2. Neither would buy more than a single 8' stop from most builders. Therefore the question becomes: What single unison manual register is so valuable musically that its addition to the organ would offset the great loss sustained in the Pedal division? It is not difficult to find stops which could be added to advantage. But is there any one stop which is so useful that, in order to get it, one would be prepared to give up the entire Pedal, except one or two 16' basses?

Suppose, for example, that it was a manual division, such as the Great, rather than the Pedal, which was being considered. The Great of No. 1 consists of five complete and independent registers. Suppose it were reduced to two—in other words, to a specification such as this:

- 16 Quintaton
- 8 Diapason
- Quintaton (16')
- Melodia (Ch)
- 4 Principal (Sw. 8')
- Flute (Ch)
- 2 Fifteenth (Sw. 4')

Disregarding expense, who would prefer such a Great to the one suggested in No. 1, in which every register is scaled and voiced to fulfill its special function alone? Surely it is possible to see, even on paper, which plan has inherent musical possibilities, and which is a mere skeleton, dressed up in borrowed garments.

The same situation applies precisely to the Pedal Organ. There is no legitimate reason for considering it to be any less important than the manual organs. There is no organ music of importance in which the Pedal part is not written with as much freedom and does not demand as much tonal and dynamic variety as the parts written for the manuals. The Pedal is, and must be, much more than a mere bass to the rest of the organ. For that reason it must have, not merely unison or 16' voices, but also octave, superoctave, and mutations, just as must any manual division which is to possess its own musical structure. Borrowing and augmentation serve only as inadequate substitutes for such independent upper-work, and their employment can be condoned only on the ground of limited space and explained only by the unfortunate fact that organists in general tend to forget this essential requirement of the Pedal division.

Of course it is not possible to have a complete tonal structure in the Pedal of a small organ any more than it is possible to provide the manual divisions of such an instrument as fully as one might wish. But one should maintain a reasonable proportion in all departments by equipping the Pedal at least as completely as the more important manual departments. In a large organ the Pedal may equal, or even exceed, in number of voices the largest of the manual departments. The old rule that the Pedal should contain from one fourth to one fifth the number of voices in the entire instrument is an excellent one.

These statements are based not upon theory alone, for I have had the opportunity to hear and to try a number of distinguished organs, old and new, in Europe, and have had the practical experience of playing for Episcopal, Congregational, and Unitarian services; and so, on both grounds, I feel that it is correct to state that "an independent octave or higher-pitched Pedal voice, in a small organ, will outweigh in usefulness ten times an additional Celeste or other soft manual stop."

—TWO TO ONE—

The nationwide poll of hotel men resulted in a two-to-one verdict against N.R.A. operations.

The Big Fellows

An Incident or Two in the Life of an Organ-Builder when Working the 32's



THE INNOCENT question on page 279 of our June issue was not quite so innocent as it appeared, for it carried the secret hope that a few organists who consider themselves the last word in authority on organ-building matters would step into the trap. However it did bring forward several interesting items.

"The provision of a CCCC Diapason that can be made to speak CCCC-sharp also," writes Mr. R. P. Elliott, "is not altogether new. It has been done without any attempt to make the pipe speak the higher note, on the theory that the hearer couldn't tell the difference anyway."

"The best way discovered to date to produce such a result with a wind-blown device is undoubtedly the Cubes invented by Mr. John Compton and used by him in several British organs. Only two Cubes are required for the entire 32' octave of twelve semitones, and they give a very satisfactory Bourdon result. The use of two Cubes avoids any interference of notes, even if one played fifths on the Pedal, since the lowest possible would be C and G, using both Cubes, and from F up one would be using one Cube and a pipe in the 16' octave."

"Mr. Compton gave me his drawings and permission to make a pair of his Cubes in the Kimball factory for the Vassar College organ, but in the end it developed that there was suitable space available neither for these nor the originally contemplated Bourdon pipes. The lower Cubes was 6 x 6 x 6 and the upper a 4' 3" Cube, plus speaking room."

"At Vassar, Capt. Ranger solved the problem very satisfactorily with his 32' Rangertone bass, extending the 16' Diapason of the Pedal. Had the College authorities so desired, he could have carried down the Violone and chorus reed as well, as he has demonstrated on various occasions."

Mr. George E. Losh, vicepresident of Midmer-Losh Inc., furnishes these comments:

"In the Garden City Cathedral the lower octave of the 32' Open consisted of six pipes, each of which was made to do duty for two tones. This was done by a valve at the top of the pipe so arranged that when uncovered it would make the notes speak a half-step higher than when covered. Naturally the same system could be applied to a metal pipe if the valve were shaped concave to fit the opening in the face of the pipe. This system was considered at one time for dealing with the 64' in Atlantic City but, after extensive thought, was discarded."

"In this connection I might report an experiment we made in connection with the 32' pipes by which we could completely eliminate the foot and the languid of the pipe. This was worked out in order to save on the 32' metal Pedal open of which the foot construction was the most difficult operation. The scheme was as follows:

"We made a chest of which the top was at least as wide as the full diameter of the pipe, and a long slotted opening was made in the chest instead of a round hole, and this slotted opening was the flue of the pipe. The body of the pipe, with the upper lip fitted and cut up as usual, was then mounted on this chest so that the upper lip was in correct relation to the flue. We found that the tone was very satisfactory. The experiment was

made both with a metal pipe and with a wood pipe. Oddly enough we found it was not necessary to have a perfect seal at the chest, and that the pipe would still speak when it was lifted a half-inch off the chest."

"The flue was made of an adjustable width, for convenience in regulating the strength of the tone, and the throat of the flue was shaped as is customary in Pedal wood pipes. Although the experiment seemed to be eminently successful in the 32' A, both Senator Richards and Mr. Willis were afraid to use it for the entire stop, so the pipes were made up with conventional feet. Considerable money and space could have been saved if this special form of chest had been used."

Mr. Frank Beman of the Beman Organ Co. says:

"I serviced an organ fifty years ago in which the scheme was used with quite satisfactory result on a 16' Pedal open Diapason in a place where the room for pipes would not accommodate them all. The register consisted of thirteen pipes and sounded twenty-five notes—C—C-sharp, D—D-sharp, E—F, F-sharp—G, G-sharp—A, A-sharp—B, C—C-sharp, etc."

And now for a confession of the reason for the anything but innocent question: In conversation with Mr. Herbert Brown, New York, on the sad topic of how much damage imagination does when coupled with too much conceit, the following instance was brought to mind, where an organist, who considered himself a grand expert on organ-building matters, played one Pedal pipe that was doing duty for four different notes, for many years without ever discovering that his C-sharp was only C, that his D and D-sharp similarly were only C. Mr. Brown gives the whole story in his letter of confirmation, and we quote:

"In 1924 we prepared specifications and were given the contract to install a new organ in the Church of St. Luke and the Epiphany, Philadelphia, the instrument being completed in 1925 and having a total of 67 stops with 4 manuals. In the construction of the new organ, some of the old pipes were used again, and this included a 32' Diapason. Some years previous to this, the Epiphany Church and St. Luke's merged, discarding the building of the Epiphany Church and maintaining the use of St. Luke's. It was then called St. Luke's & the Epiphany Church. At the time of the merger which was approximately 35 years ago the authorities decided to bring over the old Epiphany Jardine and place it in the chancel of St. Luke's, and at the same time connect the old St. Luke's gallery organ onto the new console, said work being done by Jardine & Sons, with a chap named Clinton in charge of the installation. Our own Mr. Frank King was then with Jardine & Sons and worked on the old instruments."

"The chancel chamber at St. Luke's was altogether too small for the old Epiphany organ, and in consequence they got all they could in there, and it was so crowded that it was just impossible to get to some of the pipes, unless some others were taken out—this particularly in the case of the 32' double open which was rather good of its type and was even in character and quality of tone, especially in the lower notes."

"I decided that we could use this particular stop to advantage in the new organ, but could only see some of the pipes way off in the distance, without a possible chance of getting near them—that is, without 'busting' something else—and quite naturally I took it for granted that all the 32' pipes were there (mind you, this was after I tried it out at the keyboard). When it came to taking the old organ down and shipping the 32' pipes back to the factory for renovation, I was much chagrined

to discover that the low 32' C was doing duty for CCCC, CCCC-sharp, DDDD, and DDDD-sharp. This meant that three pipes were missing and that the builders, Jardine & Son, just couldn't get the pipes in, so some bright individual lit on the idea that no one would be able to discover the difference, and therefore connected them so that when any one of the four lower notes of the 32' Double Open Diapason was used, CCCC sounded for the four. Naturally I was chagrined to find this out, because I had figured the pipes to be there, and we as builders of the new organ had to furnish three new pipes of the largest and most expensive variety so that each note in our new organ would have its own pipe.

"At the time the two old organs were remodeled, they had an organist by the name of Tudor Strang, a fine musician who prided himself on his power to distinguish different tones or pitch and harmonics, and boasted of it. My one only regret is that when the missing pipes were discovered, Tudor Strang had passed away, otherwise I would have had quite a little fun at Strang's expense, for he had been fooled for a number of years and never knew it. However, it may be just as well for his peace of mind that things turned out as they did, for he was a peculiar type who thought the world more or less against him.

"About three years after we had installed the organ I happened to mention the incident to Mr. King who was then with the Austin Organ Co. As I have said, Mr. King was with Jardine when the organ with the missing pipes was installed, and Mr. King recalled the incident, furnishing the additional information that when they discovered that the three large and expensive pipes could not possibly be built into the chamber, they were not only faced with the job of making one pipe do duty for four, but also with an almost equally difficult job of removing the evidence. This they did by backing a truck up to the church door sometime after midnight when the rest of the town were sleeping, and removing the three big pipes, sending them back to the Jardine plant in New York City.

"Incidentally, the gallery organ remains in the gallery of St. Luke's but is not connected; the entire new organ was placed in the chancel."



BLOWING IN THE GOOD OLD DAYS

By GEORGE W. WESTERFIELD

The St. George Jardine and the Jardine in the gallery of St. Patrick's Cathedral were probably the largest in New York; I first came in contact with the St. Patrick Jardine when in 1907 I installed a blower. It was a four-manual of 47 registers and nine couplers, and the wind-pressures were: Choir 3", Swell 3 1/4", Great 3 5/8", Solo reeds 7 3/8", Solo flues 8". The differences in pressure were probably caused by differences in the distances the wind had to travel in the trunks, as there was but one high-pressure bellows and the two low-pressure bellows were connected.

I do not remember much about it tonally. The Solo Organ on 8" wind was considered high-pressure in those days. The top of the horizontal reservoir was simply covered with railroad iron; springs on organ reservoirs were practically unknown, the pressure being almost invariably maintained by weights on the top of the reservoir.

This organ was of course blown by feeders, each pressure having its own motor, controlled by a rheostat to vary the speed according to the demands, and a system of belting and countershafting, or chains and sprockets. These were behind the organ in the gallery, and when

they got under way when playing heavily it sounded about like an old steamboat.

They were probably installed by Wm. S. Chester, using C. & C. electric motors, with which company he was connected, developing the business of blowing organs electrically prior to the development of the present centrifugal-fan blower. Mr. Chester was organist of St. George's, and it is somewhat of a coincidence that I myself, whose early training was along art and music lines, should also have become so closely identified with the machinery of electric organ-blowing. In this capacity I have either carried out the actual installation or had the supervision of probably more and larger blowers than anyone else identified with this specialty.

Among them were the Wanamaker store, Philadelphia, where the largest unit was a 75 h.p. Orgoblo, and at the time I did the last work there the aggregate was 132 h.p., though they have since installed one or two blowers themselves. The New York Wanamaker store has one 40 h.p. Orgoblo which I supervised, while other New York installations include two 50's in the Paramount, the 40 h.p. Orgoblo in St. Patrick's together with the small 'booster' installed there, and a 50, 25, and 7 1/2 h.p. which I supervised in Radio City. Our next big job will be supervision of the changes being made in Cadet Chapel, West Point Military Academy, where we are furnishing a 60, 30, and a 'little fellow' for the Echo Organ, all Orgoblos. Formerly West Point used direct current but they are changing to alternating, which gives Mr. Mayer and the famous Chapel Moller the opportunity to install blowing equipment adequate for the greatly enlarged instrument.

The old Jardine in the Church of St. Mary the Virgin, which I labored with for about thirteen years, was at the time it was built considered one of the notable installations in New York City. It was I believe one of the first few electrics by any builder, and I rather think the only organ at that time in New York City having two consoles, in gallery and chancel, from which either the whole or either part if the organ could be played. The organ itself was a large two-manual with the heavier Pedal stops in the gallery, while the chancel organ was really a large one-manual like a small Great, played from the Choir manual of the three-manual consoles. These consoles were, as I used to tell my friends shortly after I went there, exactly alike except for the things that were the matter with them.

The chancel division of the organ, which was used all during the time the structural work and installation of the new Aeolian-Skinner Organ was in progress, is still playable.

Some years ago I installed an Orgoblo for the Reformed Dutch Church in the old Dutch town of Clave-rack, N. Y., and noticed a printed leaflet in the pews, giving a list of the officers and committees of the church, together with a financial statement. Examining it closely I noticed that the first officer named was the treasurer of the church, and, believe it or not, the last one was the organ-blower, Mr. Lewis Buchholz. Mr. Buchholz is respectfully nominated for membership in the ancient and honorable guild of former pipe-organ pumpers.

—NEW YORK UNIVERSITY—

The graduating class in the School of Retailing was addressed by the general manager of one of New York City's greatest stores who declared that the "welter of confusion created by the large number of idiotic provisions which industries have written into the codes will kill the very purpose for which they were established."

SAN FRANCISCO, CALIF.

GRACE CATHEDRAL

Aeolian-Skinner Organ Co.

Memorial to Charles Beatty Alexander

Specifications, G. Donald Harrison

Organist, J. Sidney Lewis

Dedicated June 3, 1934, by Mr. Lewis

V-78. R-99. S-94. B-9. P-6078.

PEDAL: V-13. R-15. S-23.

32 Resultant

16 DIAPASON 39m

OPEN BASS 32w

BOURDON 32

Gedeckt (S)

VIOLONE 44wm

Gemshorn (C)

10 2/3 QUINT 32m

8 OCTAVE 32m

FLUTE 32ow

Gedeckt (S)

Violone

6 2/3 TIERCE 32m

5 1/3 QUINT 32m

4 OCTAVE 32m

HARM. FLUTE 32m

III SESQUIALTERA 96m

17-19-22

32 Bombarde

16 BOMBARDE 68

Posaune (S)

8 Bombarde

4 Bombarde

8 Chimes (G)

One prepared-for

The 32' uses 5 resultant notes, the remainder from the Open

GREAT: V-19. R-24. S-20.

16 DIAPASON 61

8 DIAPASON-1 61

DIAPASON-2 61

DIAPASON-3 61

ST. FLUTE 61m

FL. HARMONIC 61

5 1/3 QUINT 61

4 OCTAVE 61

PRINCIPAL 61

FLUTE 61

3 1/5 TIERCE 61

2 2/3 QUINT 61

2 SUPEROCTAVE 61

1 3/5 TIERCE 61

IV FOURNITURE 244

15-19-22-26

III CYMBAL 183

22-26-29

16 TRUMPET 61

8 TRUMPET 61

4 CLARION 61

CHIMES

One prepared-for

SWELL: V-21. R-26. S-23.

16 LIEB. GEDECKT 73

8 ST. FLUTE 73w

FLAUTO DOLCE 73

FLUTE CELESTE 61

GEIGEN 73

GAMBA 73

VOIX CELESTE 73



ROSS MULTIPLE PIANO: PIANO-PLAYING CLASS

R. Wilson Ross, teacher of piano and organ, State Teachers College, Mansfield, Pa., used his mechanical inclinations, developed while he was a theater organist, to assist in solving his new problems of class instruction in piano playing. He operated a standard piano by electric action from a remote keyboard, and then added as many remote keyboards as desired, each individually put into operation or silenced by a master-desk of silent switches. The Weaver Piano Co. inspected the device, improved it, and put it on the market. The piano is the standard 88-note instrument; the keyboards normally used are 66-note though 88-note can be supplied if desired. Class instruction offers many advantages over individual instruction during the first student years.

4	ECHO GAMBA 73	8	TRUMPET 73
	PRINCIPAL 73		CLARINET 73
	HARM. FLUTE 73		HARP 61
	SPITZFLOETE 73	4	Harp-Celesta
2 2/3	NASARD 61		One prepared-for
2	FIFTEENTH 61		Tremulant
1 3/5	TIERCE 61	SOLO: V-10. R-15. S-11.	
VI	PLEIN JEU 366	8	DIAPASON 73
	12-15-19-22-26-29		FL. MIRABILIS 73
16	POSAUNE 73		GAMBA 73
8	TROMPETTE HARM. 73		G. CELESTE 73
	CORNOPEAN 73	4	OCTAVE 73
	OBOE 73		FLUTE
	VOX HUMANA 73	VI	GR. FOURNITURE 366
4	CLARION 73		12-15-19-22-26-29
8	Harp (C)	8	TUBA MIRABILIS 73
4	Harp-Celesta (C)		ENGLISH HORN 73
	One prepared-for	4	CLARION 73
	Tremulant	8	CHIMES 25
CHOIR: V-15. R-19. S-17.			One prepared-for
16	GEMSHORN 73		Tremulant
8	DIAPASON 73		
	ERZAHLE 73		
	KLEINE ERZ. 61		
	MELODIA 73		
	GEDECKT 73m		
	VIOLA 73		
4	LIEBLICHFLOETE 73		
	GEMSHORN 73		
2 2/3	NASARD 61		
2	PICCOLO 61		
1 3/5	TIERCE 61		
V	SESQUIALTERA 305		
	12-15-17-19-22		

COUPLERS 41:

Ped.: G. S-8-4. C-8-4. L-8-4.

Gt. G. S-16-8-4. C-16-8-5 1/3-4.

L-16-8-4.

Sw.: S-16-8-4. C-16-8-4. L-16-8-4.

Ch.: S-16-8-4. C-16-8-4. L-16-8-4.

So.: G. S. L-16-8-4.

One-section couplers operated by stopknobs located with the respective divisions. The four unisons-off are operated by onoroffs in the key-checks.

ACCESSORIES

Crescendos 4: S. C. L. Reg.
Combons 50: P-8. G-8. S-8. C-8.
L-6. Couplers-4. Tutti-8.

Pedal stops are operated by manual combons optionally by an on-off in left key-cheeks.

Crescendo Couplers: Choir shutters to Swell shoe; Choir shutters to Solo shoe.

Cancels: Two-section octave couplers; all couplers; manual 16' stops; Pedal 32' stops.

Tremulants, celestes, and percussion are automatically cancelled by register crescendo and full-organ reversible.

Solid music-rack.

Dedicatory Program

Bach, Erbarm dich mein
Ertodt uns durch
Noble, Drumclog
Brahms, Es ist ein ros'
Rheinberger, Fantasia Df
Bach, Gottes zeit ist
Handel, Bouree
Stanford, Prelude and Fugue C
Guilmant, Allegretto Bm
Wolstenholme, Cantilene Af
Whitlock, Fidelis
Bach, Fugue Von Himmel Hoch

—MARSHALL BIDWELL—
received the Mus.Doc. degree from
Coe College, Cedar Rapids, Iowa,
June 4.

*Stoplist**Proposed for*

LOUISVILLE, KY.
ST. AGNES CHURCH
Geo. Kilgen & Son Inc.
For installation, Sept. 1934
V-44. R-50. S-57. B-9. P-3438.

PEDAL: V-4. R-4. S-13.

32 Resultant
16 DIAPASON 44
BOURDON 56
Bourdon (S)
Viola (C)
8 Diapason
Bourdon
Bourdon (S)
4 Bourdon
16 TROMBONE 44
8 Trombone

SANCTUARY:

16 BOURDON 44
8 Bourdon

GREAT 8": V-14. R-18. S-16.

16 DIAPASON 73
8 DIAPASON-1 73
DIAPASON-2 73
HOHLFLOETE 73
GEMSHORN 73
OCTAVE 73
HARMONIC FLUTE 73
2 FIFTEENTH 61
V RIPIENO 305
8 TROMBA 73
Harp (C)
Chimes (C)

SANCTUARY 5": EXPRESSIVE

8 DIAPASON 73
DULCIANA 73
CLARABELLA 73
4 OCTAVE 73
SWELL 7": V-18. R-20. S-18.
16 BOURDON 73
8 DIAPASON 73
ST. FLUTE 73
VIOLA DA GAMBA 73.
SALICIONAL 73
VOIX CELESTE 73
4 FL. TRAVERSO 73
2 2/3 NASARD 73
2 PICCOLO h 61
III MIXTURE 183
12-15-19
8 TRUMPET 73
OBOE 73
VOX HUMANA 73
Tremulant

SANCTUARY 5":

8 GEIGENPRIN. 73
GEDECKT 73
VOX ANGELICA 73
4 HARMONIC FLUTE 73
8 CORNOPEAN 73
Tremulant

CHOIR 6": V-8. R-8. S-10.

8 GEIGENPRIN. 73
DULCIANA 73
UNDA MARIS 73
MELODIA 73
VIOLA 85m16'
4 FLAUTO D'AMORE 73
8 FRENCH HORN 73
CLARINET 73
HARP 49
CHIMES 20
Tremulant

COUPLERS 35:

Ped.: p. G-8-4. g. S-8-4. s. C.
Gt.: G-16-8-4. g-16-8-4. S-16-8-4.
s-16-8-4. C-16-8-4.
Sw.: S-16-8-4. s-16-8-4.
Ch.: S-16-8-4. C-16-8-4.

Caps indicate gallery divisions,
small-letter the sanctuary organs.

ACCESSORIES

Crescendos 5: S. C. gs. Reg. Sanctuary Register.

Combons 38: P-6. G-6. S-6. C-6.
g-4. s-4. Tutti-6.

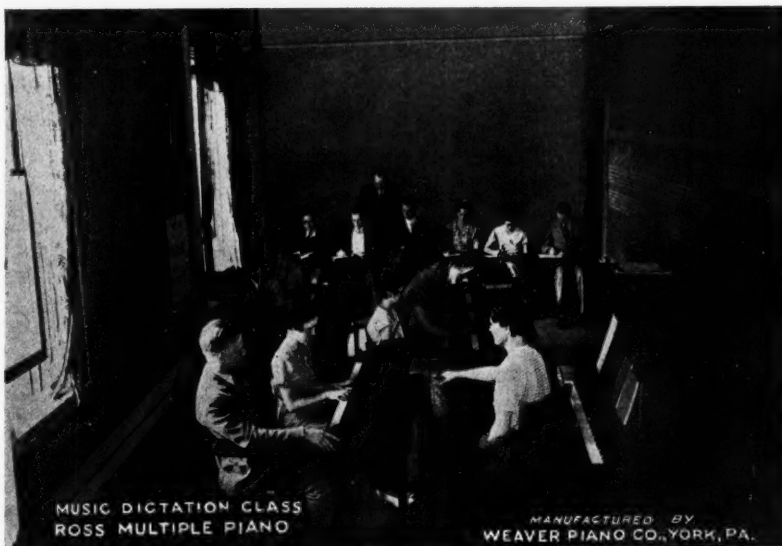
Percussion: Deagan.

Blowers: Orgoblo, 7½ h.p. and 1 h.p.

There are two exactly duplicate consoles, one in the gallery, the other in the sanctuary; by means of on-offs either console can be silenced from the other.

—SAN DIEGO, CALIF.—

has apparently discontinued its organ recitals on the out-door organ in Balboa Park where the late Dr. H. J. Stewart gave daily recitals for many years. His pupil, Royal Brown, followed him as official organist.

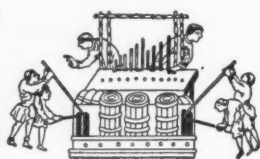


ROSS MULTIPLE PIANO: DICTATION CLASS

In the group shown above the teacher announces the phrase on the piano, five students then play that phrase on their keyboards while five others learn by watching, and five more respond by writing the phrase. Percy Grainger says, "I think class piano instruction is most desirable"; Josef Hofmann says, "I am very much in favor of class piano instruction"; Harold Bauer's comment is, "It will be a great step forward if piano classes can be introduced." We believe the device offers the organist another opportunity to develop a profitable field of endeavor.

Notes &

Reviews



Editorial Reflections

Our Composers



OUR SYMPOSIUM on organ compositions by American organists enters its finale with the publication of brief biographical sketches and lists of published organ compositions by American composers, whether born in America or elsewhere. In defining a citizen the line must be drawn somewhere. Vienne is manifestly a French composer; if he should come to America this month and become an American citizen as speedily as the law allows, that would by no means change his status as a French composer, nor influence to any perceptible degree the quality of his compositions. It was judged necessary to define an American composer as one born in America, and in order not to appear to Canadians as endeavoring to steal their thunder, we narrowed America down to the foolishly common meaning of the United States, though we much preferred to let it stand at its true meaning, to include Canada as well. Mexico and the Central-American states? Hardly; their civilization is distinctly Spanish, not American. But if any two people are more alike than a Canadian and a Yankee we don't know just where to find them.

These biographical sketches will include organ composers who live in America, and in this case America means America and not United States. They will also include an occasional composer resident abroad, whose organ compositions are the product of American presses.

But as to the facts presented we regretfully admit partial defeat. We have neither the time nor patience to persist in getting the full list of important facts. Some composers are splendidly cooperative and give all the information requested; others seem to think the world can never pay them the debt it owes them and anything they choose to say about themselves, however little, must be quite sufficient. Chancing at the moment to be in fairly calm state of mind I shall say nothing further on that score.

We are grateful to those who have given the requested information, grateful to those who have assisted by constructive suggestions of many varieties. These biographical sketches beginning in this issue contain only the fundamental facts of birth, education, present activities, and published organ compositions; they will be continued indefinitely until we have satisfied ourselves that all composers within reach have been adequately and fairly dealt with. If any reader is particularly interested in an American composer

who seems in danger of neglect, we shall welcome a reminder.

But we warn the low-brows that we are not catering to them. And we warn the high-brows (stubborn people to deal with) that we are not catering to them. There is room for all types of organists and those who prefer the lovely melodies of Mr. J. Frank Frysinger or Mr. Edward M. Read will be given just as careful attention as those who prefer the grand structures of Mr. Leo Sowerby.

With one line of investigation we have not been very successful; so few composers have given data on the musical qualifications of their ancestry and their children, or on their recreations, hobbies, and so on, that we have decided to eliminate such matters; certainly if composers do not want to take themselves seriously we shall lose no sleep in doing so.

There are many incidents which we think are at least of interest, if not also of importance. That Bach's ancestry were organists for generations is important and others besides ourselves think so. We would like to tell how Dr. DeLamarter answered some of his details, we would like to name the composer who is inordinately fond of poker, the one whose penmanship is atrocious, the one who can say a hearty damn and enjoy it, the one who can tell you exactly what school of composition each of his own works imitates, and innumerable other delightful inside side-lights, but we won't. Some day when the organ world expands to something like ninety per centum human, these things will enliven and delight us.

At any rate, without our composers we would all be digging ditches for a living, so we pay them our respects and try to make these sketches true to fact, adjectives ruled out rigorously; no opinions, only facts. The order of presentation means nothing more than chance convenience. The complete lists of published works are correct or erroneous in direct accordance with the ability of the subject himself to present facts. We have no sympathy with those composers who pretend to think the profession should pay all its attention to their published works and none whatever to themselves; most of us are human enough to find it impossible to think of Colonel Lindbergh merely as a vague individual who flew the Atlantic—no, our minds remember that much, but our hearts insist on adding innumerable details of that remarkable man's superb personal conduct in every situation he has thus far been called upon to face, and his personality ranks as important to our hearts as does his flight to our minds. And so, I believe, it is important to know a great deal about the personality of a composer in order to adequately interpret his compositions to others. Organ playing without personality—well we're already strangling from overdoses of it.

Incidentally, isn't it rather absurd for recital programs to place more emphasis on titles than on composers? An increasing number of our most serious workers are now printing their programs with the composers' names first, the titles following them; and that is as it should be. A Passacaglia or a Prelude and Fugue is valuable in direct proportion to its composer's importance. That is proved by the fact that we often see an announcement of a program to contain works of Bach, Franck, Jepson, Sowerby, et al, but I have yet to see the announcement that a program will contain an Andante, Scherzo, Pastorale, and Fugue. We do well to take our own work seriously before expecting the public to do so.

The Polytone

Description of Another Machine to Produce Tone by Artificial and Mechanical Impulses



WHEN we think there isn't anything of permanent value in a contribution, the wastebasket gets it, but if there is a possibility that something good can ultimately be developed, the printed page gets it. In the present instance, our one-time contributor, Mr. Roy L. Medcalfe who attained first fame by driving, he says, a swarm of bees across the Rocky Mountains without losing a one, sends us a description of the Polytone invented, we presume, by Mr. James H. Nuttall who was formerly connected with the Rudolph Wurlitzer Co.

We must remember that it is perfectly possible to invent synthetic food that will taste as good as the natural product and will support life about as well as they claim, but aside from its use on such as the present South Pole expedition where it would be a great asset because of its small bulk and weight, synthetic food probably has as much chance of putting the potato out of business as any of these electric instruments have of putting organ builders into hades. It just can't be done and won't be done, however clever and astonishing the present results are.

If an editorial staff had time to trot around and hear all the new things being produced today by electricians the normal day would have to be stretched to sixty-four hours instead of twenty-four; an appeal for names of organists of discriminating taste, completely disassociated with the instrument, which Mr. Medcalfe does not entirely claim to be, has produced nothing of value to our readers; on the contrary, some who have heard the device have had praise to bestow only upon its cleverness.

However, T.A.O. readers want facts whenever they seem to be worth wanting and it is a pleasure to have Mr. Medcalfe's invaluable cooperation in supplying facts that are clear enough to be understandable. Mr. Medcalfe speaking:

"Mr. Nuttall has been assisted in his experiments and practical development by Mr. Frederick M. Sammis, for many years chief engineer in America for Marconi and general manager of the R. C. A. Photophone Co.

"The latest model has recently been further improved in the Cardwell laboratories in New York but will shortly be installed in Los Angeles and construction begun.

"Mr. Sammis has given me the data regarding the operation of the instrument. The principle is almost identical with that used in talking-pictures, the important

difference being that a series of light-slits is rhythmically rotated while the wave-shape remains fixed. In this manner a series of knife-edged shafts of light are caused to pass over the wave-shapes and thus produce the tone qualities of that wave-shape, the number of light-slits passing per second determining the pitch. By means of light-shutters it is possible to cause any wave-shape to play at will and produce any sound at the performer's command.

"It may be operated from a keyboard, a player-roll, or disk. This instrument has but one moving part beside the light-shutters, that is the light-slit or pitch-disk. Arranged above this disk are the exciter-lamp and reflector, while underneath the pitch-disk are the wave-shape and mat giving character to the sound, and the photocell. A small mirror is used to focus all the light impulses onto a single commercial type photo-cell.

"The tone-quality of the human voice may be reproduced by simply placing a wave-shape of one voice-tone on the wave-shape beneath the light-slit disk, and the performer has a five-octave range of vocal gymnastics all his own and can even reproduce his own voice singing in quartet arrangement.

"Tonal varieties are unlimited. New tones may be invented by the simple process of drawing a few lines on a bit of film or glass and inserting them beneath the pitch-disk. If the music committee is dissatisfied with the tone of the new instrument the organist can draw some pictures on a new disk and have practically a new instrument overnight for an expenditure of perhaps twenty-five cents. Used in moving-picture studios or theaters the entire tonal structure may be changed at the discretion of the performer.

"The instrument may be installed in pianos and played from the piano keyboard or from rolls, built into your present radio set, or a simple construction with player-device without console may be placed on the livingroom table or under the bed if one prefers.

"Any known sound can be imitated and many new ones invented by the performer who desires to experiment. Startling and uncanny effects may be obtained. Chimes, banjo, piano and drum effects have been produced on the present models. By accelerating or retarding the revolutions of the disk the pitch may be raised or lowered, offering a panacea for the accompanist who finds transposition difficult. Having neither pipes nor strings it cannot get out of tune and in view of the paucity of moving parts repairs will be practically nil.

"Variation of volume may be governed by increasing or decreasing the intensity of the light projected through the disk and the usual method of radio amplification."

If a reader really wants to know how the thing operates we suggest he go back over Mr. Medcalfe's description slowly, piece by piece, putting the mechanism together mentally; he will then know as much about it as we do or the Cardwell laboratories have been able to add.

These pages have described the Clavilux, Rangertone, and Polyphon (which is the name originally used for the Miessner Electronic Piano) and our thanks to Mr. Medcalfe for adding the Polytone. Mr. Ernest M. Skinner plaintively asks, "Why does everybody try to put the organ-builder out of business?" The only reply is that there's gold in them there hills; for that very reason the organ builder won't be put out of business, for he approaches his task because he would rather be an organ builder than the king of England, whereas most other attempts are merely gold-diggings. There remains no discoverable short-cut path to artistic and satisfying organ tone. Thank heaven for that.



MR. SETH BINGHAM

Organist of Madison Avenue Presbyterian, New York City, since 1912, where he plays a 4-78 Casavant installed in 1912 and directs an adult chorus of 65, supplemented by an elaborate children's choir organization with the assistance of Mr. Horace M. Hollister, M.S.M.; he is on the faculty of Columbia University and teaches organ, theory, and composition. Mr. Bingham was born April 16, 1882, in Bloomfield, N. J.; graduated from Yale University in 1904 with B.A. degree, and from the Yale School of Music in 1908 with Mus.Bac. degree; studied organ with H. B. Jepson, Alex. Guilmant, and Widor; theory with Horatio Parker and Vincent d'Indy.

Published organ works:

Adoration (b.)
Aria (h.)
Choralprelude St. Flavian (b.)
Counter Theme (h.)
Harmonies of Florence (g.):
 Florentine Chimes
 March of the Medici
 Primavera
 Savanarola
 Twilight at Fiesole
Pioneer America (h.):
 Along the Frontier
 Puritan Procession
 Redskin Rhapsody
 Sailing Over Jordan
Prelude and Fugue in C (h.)
Roulade (b.)
Suite One (g.):
 Cathedral Strains
 Intercession
 Rhythm of Easter
 Toccata

Mr. Bingham's own preferences are: Along the Frontier, Rhythm of Easter, and Savonarola; though he indicates none as a best-seller,

his Harmonies of Florence and Roulade are most frequently seen on programs, and together with his Prelude and Fugue stood high in our symposium.



DR. ERIC DeLAMARTER

Organist of the Fourth Presbyterian, Chicago, Ill., since 1914, where he plays a 4-88 Skinner installed then, and directs choral organizations totalling 65; he is conductor of the Chicago Civic Orchestra, and associate-conductor of the Chicago Symphony. Dr. DeLamarter was born Feb. 18, 1880, in Lansing, Mich.; graduated from Kalamazoo highschool, attended college in Albion but turned seriously to music before graduating; studied organ with George H. Fairclough, Wilhelm Middelschulte, and Alex. Guilmant, and Widor; studied theory largely on his own through the study of compositions and practical music. Wooster College conferred his Mus.Doc. degree in 1930. For a decade he was music and dramatic critic for Chicago newspapers.

Published organ compositions:

A Stately Recessional (h.)
Carillon (h.)
Intermezzo (h.)
Prelude on a Theme in Gregorian Style (h.)
Suite in Miniature (s.)
Toccato (h.)

In addition, Dr. DeLamarter has written genuine organ accompaniments for his most important vocal compositions for church use, and there are three manuscript Suites for organ and three Concertos.

—EDWARD W. NAYLOR—organist and composer died May 7 at Cambridge, England; he was born Feb. 9, 1867.



MR. HARRY B. JEPSON

Head of the organ department of Yale University School of Music, New Haven, Conn., where his largest organ is the 4-230 Skinner rebuilt to that size in 1929. Mr. Jepson was born Aug. 16, 1871, in New Haven, Conn.; graduated from Yale University in 1893 with B.A. degree, from the Yale School of Music in 1895 with Mus.Bac. degree, and in 1905 Yale conferred on him the M.A. degree; he has been on the Yale faculty since 1895. Mr. Jepson studied organ with Gustav Stoeckel, Alex. Guilmant, and Widor; theory with Stoeckel, Horatio Parker, and Widor.

Published organ compositions:

Ballade (g.)
Caprice (g.)
Etude (g.)
Legende (g.)
l'Heure Exquise (g.)
Masquerade (g.)
Pantomime (g.)
Papillons Noirs (g.)
Pastel (g.)
Processional (g.)
Rhapsodie (g.)
Sonata in Gm (h.)
Sonata Two (A Pageant) (h.)
Sortie Nuptiale (g.)
Temp di Minuetto (g.)
Toccata (g.)
Wedding Song (g.)

Mr. Jepson's own preferences are: Ballade, l'Heure, Masquerade, Second Sonata; the best-sellers have been l'Heure, Pantomime, Pastel, and Toccata. On our symposium, Pantomime stood by far the highest. Jongleurs, so frequently seen on programs, is from the Pageant. In manuscript are a Third Sonata and a Fantasia for organ and orchestra.



DR. CARL MCKINLEY

Organist of Old South Church, Boston, Mass., since 1931, where he plays a 4-95 Skinner built in 1916, and directs a paid chorus of 24 adults; since 1929 he has been on the faculty of the New England Conservatory, Boston, and teaches organ, theory, composition, and music-history. Dr. McKinley was born Oct. 9, 1895, in Yarmouth, Maine; graduated from Knox Conservatory with Mus.Bac. degree in 1915 and from Harvard University with A.B. degree in 1917; in 1930 Knox College conferred his Mus. Doc. degree; studied organ with John Winter Thompson and Gaston M. Dethier; theory with Rubin Goldmark in New York and Nadia Boulanger in Paris. For four years he was organist of the Strand Theater, Hartford, and followed that with three years at the Capitol, New York, terminating in 1927. As a Fellow in the Guggenheim Foundation he spent a year in Paris and another in Munich where he was engaged as student conductor and assistant at the Munich Opera. See April 1932 T.A.O. for an extensive biographical review.

Published organ works:

Arabesque (j.)
Cantilena (j.)
Lament (j.)
Silhouette (j.)
Ten Hymntune Fantasies (h.)

Dr. McKinley has written some orchestral pieces that have had numerous performances, one of them winning a prize of \$500.

—AMERICAN PROGRAM—

Herbert Westerby gave his annual broadcast recital of American organ music July 6 which also in-

augurated a new electric organ in Assembly College, Belfast, Ireland; the program:

Borowski, Son. 2: Allegro
Foote, Cantilene G
Barnes, Toccata Bf
Lemare, Romance No. 2 in Df
Jepson, Son. 2: Cortege



MR. BRUCE SIMONDS

Professor of music-history at Yale University, teaching piano in Yorkville Settlement School and Weston School. Mr. Simonds was born July 5, 1895, in Bridgeport, Conn.; graduated from Yale University in 1917 and Yale School of Music in 1918; studied organ with H. B. Jepson, theory with Horatio Parker and Vincent d'Indy; earned his B.A. at Yale in 1917, Mus.Bac. there in 1918, and the diploma in Gregorian chant at Schola Cantorum in Paris in 1920. In 1919 he discontinued active work in organ and at present is known chiefly for the unprecedented success of his history classes at Yale, which he has made popular with the students beyond expectation; "his activity as concert pianist should also be mentioned as he is really a great artist."

Published organ works:

Dorian Prelude on Dies Irae (co.)
Prelude on Iam Sol Recedit Igneus (co.)

The story of how a professor of piano and a professor of organ at Yale bantered each other into devoting their vacations to the writing of a concert piece for the other's instrument will be found on page 521 of the October 1933 issue. Mr. Simonds' two choral-preludes were his half of the results.



MR. LEO SOWERBY

Organist of St. James' Church, Chicago, Ill., since 1927, where he plays a 4-50 Austin installed in 1920 and directs a chorus of 30 adults. Mr. Sowerby was born May 1, 1895, in Grand Rapids, Mich.; he finished grammar-school there and highschool in Chicago where he has lived ever since, graduating from the American Conservatory in 1918 with M.M. degree; winning a scholarship, he was sent abroad for further study.

Published organ works, listed chronologically as published:

Choralprelude (Palestrina) (h.)
Rejoice Ye Pure in Heart (h.)
A Joyous March (h.)
Madrigal (h.)
Carillon (b.)
Prelude on Benediction (b.)
Choralprelude on Calvinistic Hymn (b.)
Requiescat in Pace (h.)
Mediaeval Poem (h.)
Comes Autumn Time (b.)
Pageant (h.)
'Symphony' in G (co.)

—EDUCATION—

"Education is in books and thinking. The books without thought are worthless, thought without knowledge that books contain is nearly worthless."

—Arthur Brisbane

—CHRISTIAN—

Palmer Christian's pupils in the University of Michigan, including those formerly mentioned, make a total of four or five Masters' recitals, four B.M. graduate recitals, and three student recitals, a total of eleven or twelve, which scores a high mark for the organ department of the University.

RECITAL PROGRAMS

By RAY HUSSELMAN

Let us analyze the recital question, somewhat in a way similar to the analysis in the March issue. We must have: 1. the auditorium; 2. the organ; 3. publicity; 4. an organist; 5. a program.

As for No. 1, all the recitals I have heard in the last few years have left no room for objection on the score of the auditorium.

2. The organs have been entirely adequate, mechanically reliable, easily played, etc.

3. The publicity has been hopelessly inadequate, excepting in Youngstown. Organists too often think somehow that everybody knows they can play the Widor Toccata faster than anybody else in the world. Most organists won't spend a nickel for advertising. They think it's unethical. That's a lot of hooey! Even if a man did make a better mouse-trap than his neighbor, the world would not beat a path to his door if he didn't advertise.

4. I sometimes have my doubts. I have heard lots of them with fine reputations play like schoolboys. "Uncle" Dunham hit the nail on the head at the Guild convention in Cleveland last June when he said, "Everybody goes around surprised when they find that one of the recitalists can really play." And that brings us to the program.

We can never get anywhere in our argument as to what constitutes an ideal program. If every recitalist played on the same organ, in the same auditorium, under the same conditions and for the same people—then we could begin to see some light. But the minute the civilized people walk out and the organists walk in, then we have to change our program. A free recital in a steel town is one thing and a Bach program in New York is another. As for your idea of growth, just what do you want to grow? I do not concur with the choice of the word growth as applied to programs. I have a better word (I think) in coherent. It means: following a logical order, connection, or arrangement; consistent. You compared the program with books and plays. Well if I remember Shakespeare correctly, he is continually doing something to relieve situations. Right in the midst of the worst tragedy, or in an intense dramatic situation, the element of comedy is introduced. A trick of the old playwright.

And remember this: "Don't let the people know that recitalists are

trying to "minister to their needs" or it will be good-bye audience.

In your work you naturally hear from the organists, I hear from the people; I am an organist at the present time only by avocation. I have worked No. 1 window (of which there are 25) in the Union National Bank for a long time, long enough to get very well acquainted with many of the secretaries, cashiers, and other people whose job brings them to the bank daily, and some of them get so confidential that they tell me they never expect to hear anything so lovely as Kraft's arrangement of August Holmes' *On the Sea*, which Mr. Webber played at his first Auditorium recital two years ago.

In planning his program Mr. Webber is careful to have the new numbers or any number that will be hard for the people to listen to, in the first half of the program. People are fresh and the number makes a better impression. His familiar numbers always appear in the last half of the program; a few weeks ago the closing numbers were *Londonderry Air* and *Findlandia*. Is he right? We don't know. We are anxious and willing to try anything. But we do know this: the people who came to the first recital are still coming.

SALARIES-RECITALS

By H. S. JACOBS

Much is heard of the shamefully low salaries paid organists. In the cases of many churches this cannot be helped. In other churches it is just unChristianity and thoughtlessness. But there is one way an organist could add to his income in a small way—if churches were to practise their religion in a broad way. I refer to cities other than New York and Chicago. My scheme would be to have the churches grant their or-

ganists permission to give recitals for which tickets would be sold. If desired the church could participate in the proceeds.

To some good(?) Christians and Jews this would sound like sacrilegious talk. But if they will look into the teachings of their own religion, they will see that there is nothing wrong with the idea. Every religion teaches that its house of worship is a house of God. Surely anything that is beautiful is not an affront to the divinity of One who teaches love and charity. And what is more beautiful than a good organ recital? What is more terrible to behold than an employee of a church half starving to death? But yet churches go on preaching their dogmas of brotherly love while their organists, who are able and willing to afford them a great deal of pleasure other than the church music, are underpaid without even an apology by the trustees.

But is it asking too much to request the churches to practise a little of their own religion? Why not bring more beauty into their churches by granting this permission to their organists? Why not do a little Christian (or Jewish) deed and thus add, in a respectable, respectful way to their organist's all too small income? Why not thus provide a new ambition for their organist?

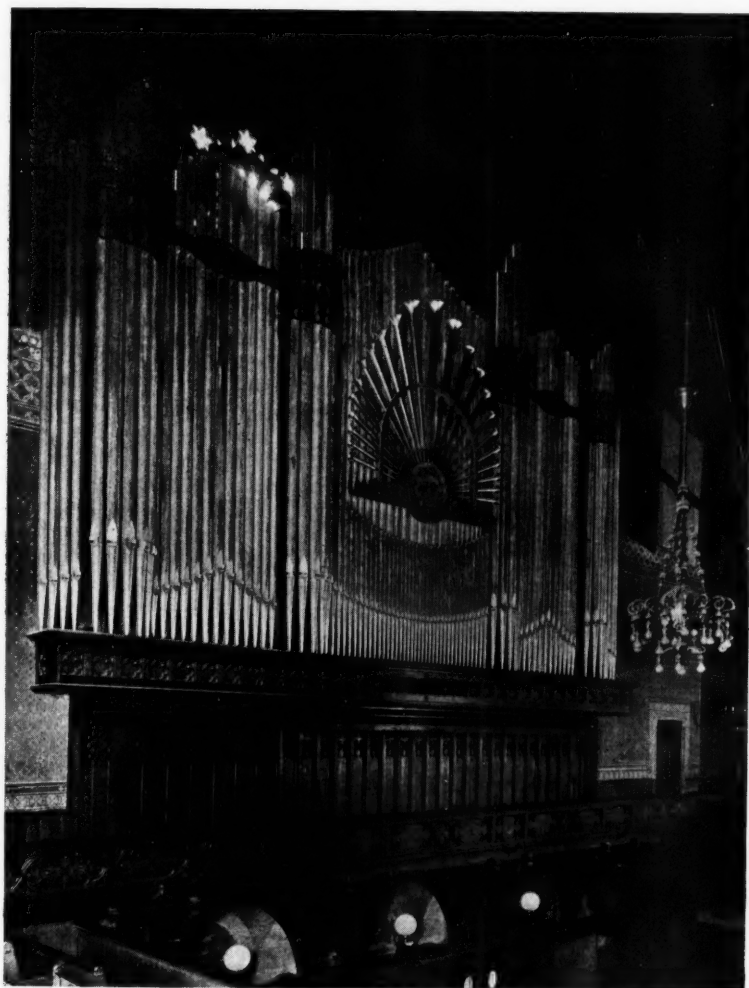
Catholic Churches permit nothing but their own liturgical music. Even extenuating circumstances do not alter cases. In this city there is a capable and ambitious young lady organist playing in one of the largest churches. She plays for exactly, so I am informed, one-fifth the salary of her predecessor, and plays more than twice as many masses. She does this because she is a good Catholic and when the pastor thought the music cost the church too much she took the job because she was a good Christian; the salary is so small that it is shameful. And

—WORTH LISTENING TO—

When a man can start as a poor boy with nothing and in the course of a brief life-time build up a business on his own genius that runs into billions of dollars, he is a man worth listening to.

"We are here on earth to develop our character and to help other people do it. Giving the worker good wages and plenty of time to spend those wages on learning things and doing things is the way for both employer and worker to develop character.

"Every time you raise the price of goods artificially you are putting an obstacle in the way of recovery. What is the new deal? One day it is one thing and the next day it is another. But I do know this: that a lot of the things that are being done are just the same old practise of putting people into debt. And burdening people with debt is an old deal, not a new deal," says Mr. Henry Ford who is perhaps America's greatest example of a man able to successfully and economically manage vast enterprises without either increasing the cost of his product or decreasing the earnings of his employees.



ST. GEORGE'S, NEW YORK: THE AUSTIN CASE

Showing the clock and flare retained for sentimental reasons from the old Jardine. This is but the gallery division of the organ equipment of St. George's. The clock works but the flare doesn't.

she plays to crowded masses at least once a day—I have witnessed the great crowds at the noon mass, so I know whereof I speak. She has a lovely big organ to play.

Recently she asked for permission to give a recital in the church. She did not want to sell tickets. She was doing it for her own prestige. Under the circumstances the church was certainly indebted to her. But they refused permission. Is that Christianity?

To have a church permit their organist to give a recital and take a collection is a waste of time. I say that from experience. I gave a recital, did a great deal of work, paid for publicity; and missed even making expenses. The people would have been willing to pay for it. But the temptation to drop only a dime or a quarter in the plate is too much; they are accustomed to doing that every Sunday and so follow

their habits. Certainly my recital was as fine from a musical point of view as many piano recitals I have heard and paid for here. I say all this without shame, as I think that something should be done about it; nothing can be done unless other organists and periodicals come out frankly and say what they think.

About a year and a half ago I decided to begin studying again. I have been playing in churches here for the last eight years, and in my present position for six years. If ever there was a church that practised Christianity, my church is it, so far as their organist is concerned. When I wanted to study again, I asked them for a raise in salary, to make this possible. They complied at once. There is no music committee. I have charge of the music, and several innovations have been put in at my request and everyone likes them—chanting, and vestments for

the choir (it is entirely a volunteer choir). The organ is too small for a recital, so I do not know what would happen if I made a request to sell tickets for one here.

I would like to know what others think. I am always of an open mind and glad to consider the other side. But it is high time the Guild gets to work to do something constructive to place its members where they belong—in the world of good musicians, with proper recognition by other musicians, which they do not, I think, have at present. In this city the letters F.A.G.O. do not mean very much to the churches or to anyone else. But perhaps that is only a local condition?

—OURS TOO—

"The program was the dullest imaginable, although played on a good organ. 'You'll never get me to go to another organ recital, I was never so bored in my life,' my friend said to me. The fact is the program was entirely by German composers, some of whom decomposed long before John Sebastian Bach's time, and why they were chosen to be played before an audience beats my comprehension."

—Dr. Francis Hemington

—DR. WILLIAM C. CARL—

left for his annual summer in Europe on June 20 and will return in time to preside as president of the N.A.O. at the coming Worcester convention.

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Musicales

...C. Harold EINECKE
 ...Park Cong., Grand Rapids
 ...*Repertoire as Guest Choir*
 Ave verum corpus, Byrd
 Strong Son of God, Snow
 Psalm 51, Brahms
 Chillun come on home, ar. Cain
 Father most Holy, ar. Christiansen
 Praise the Lord, Arensky
 Only begotten Son, Gretchaninoff
 Lost in the night, ar. Christiansen
 ...*Orpheus Club Concert*
 Divine praise, Bortniansky
 Come to the fair, Martin
 By the sea, Schubert
 Deep River, ar. Burleigh
 Were you there, ar. Burleigh
 Home on the range, Guion
 Pilgrims Chorus, Wagner
 Morning, Speaks

The Club is an organization of 16 men's voices.

...A. Leslie JACOBS
 ...Wesley M. E., Worcester
 ...*Choir-Organ Concert*
 Rogers, Concert Overture Bm
 Boccherini, Minuet
 Stoughton, Cyprian Idyl
 Lo a voice, Bortniansky
 O Holy Father, Palestrina
 God so loved the world, Stainer
 Beautiful Saviour, Christiansen
 Mendelssohn, Spring Song
 Handel, Largo
 Father most Holy, Christiansen
 Celestial voices, Alcock
 Praise to the Lord, Christiansen
 Rubinstein-Kamennoi-Ostrow
 Widor, 5: Toccata
 Choral Benediction, Lutkin
 ...Center M. E., Malden, Mass.
 If thou but suffer, Bach

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PHILADELPHIA

PENN.

God is in His holy temple, Mueller
 Grant unto me, Brahms
 Credo, Gretchaninoff
 Shepherds Story, Dickinson
 All in the April evening, Robertson
 Go to dark Gethsemane, Noble
 Praise to the living God, Mueller
 Spring bursts today, Thompson
 Father most Holy, Christiansen

The program was given by the Chancel Choir, an organization composed of the choirs of Wesley M. E. and Central Congregational, Worcester.

...Edwin Arthur KRAFT
 ...Lake Erie College
 ...*75th Anniversary Concert*
 Now let every tongue, Bach
 Subdue us, Bach
 To Thee Jehovah, Bach
 If Thou art near, Bach
 Jesu joy of man's, Bach

The above were sung by the College Choir, the following by the Glee Club:

Six Love Songs, Brahms
 The following by the Choir:
 Blessed Damozel, Debussy
 Ave Maris Stella, Grieg
 O lovely peace, Handel
 Weyla's Song, Wolf
 Hymn to the Virgin, ar. Taylor
 ...*Anniversary Recital*
 Cole, Song of Gratitude
 Bach, Lord hear the voice
 Fugue Gm
 Sowerby, Carillon
 Merkel, Son. 2: Mvt. 1
 Dethier-j, Nocturne
 Franck, Fantasia A
 Faulkes, Capriccio

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 Wagner, Ride of Valkyries

The Choir is an organization of 68 women's voices (19-18-15-16) and the Club of 22 women's voices (7-5-5-5).

...N. Lindsay NORDEN
 ...Rajah Temple, Reading, Pa.
 ...*Reading Choral Society*
 God in the Thunderstorm, Schubert
 Dusk of night, Arkhangelsky
 In the Lord, Balakireff
 Chorus of Homage, Gericke
 Jubilate Amen, Bruch
 I hear a harp, Brahms
 Come away death, Brahms
 Greetings, Brahms
 Song from Ossinas Fingal, Brahms
 Steaming Rill, Arensky
 Omnipotence, Schubert

The four Brahms numbers were arranged for women's voices, harp, and two horns.

...Henry F. SEIBERT
 ...Lutheran Chorus, New York
 A Mighty Fortress, Luther
 Great is the Lord, Matthews

Emerson Richards Organ Architect

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Edward Eigenschenk

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O Savior Sweet, Bach
 Praise the Lord, Randegger
 Sion hears, Bach
 Glory now to Thee, Bach
 Prayer of Thanksgiving, ar.
 Kremser
 ...Dr. John Finley WILLIAMSON
 ...Silver Bay, N. Y.
 ...Festival, Aug. 19, 5:00 p.m.
 O Holy Father, Palestrina
 Sing unto the Lord, Hassler
 Rejoice ye Christians, Bach
 Judge me O God, Mendelssohn
 Song of Mary, Fischer
 Hosanna, Jones
 Praise the Lord of Heaven, Arensky
 Bless the Lord, Ivanov
 Lo a voice, Bortmiansky

Joseph W. Clokey

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Tantum Ergo, Candlyn
 Joseph's Lovely Garden, Dickinson
 Beautiful Savior, Christiansen
 ...Princeton, N. J.
 ...Talbot Festival
 Built on a Rock, Christiansen
 Hosanna, Jones
 Hallowed be Thy name, Andrews
 Lost in the night, Christiansen
 Spring bursts today, Thompson
 Comfort me anew, Brahms
 Exultate Deo, Palestrina
 Three Kings, Romeu
 Alleluia, Kopolyoff
 Beautiful Savior, Christiansen
 God is a Spirit, Jones
 All breathing life, Bach

The first three numbers were sung by the future Westminster Choir, the next three by the Westminster Choir, the next three by the past Westminster Choir, and the final three by all combined.

—EACH IN ITS PLACE—

"I am not indulging in musical snobbism or highbrow affectation. My musical inclinations outside the church are thoroughly catholic. I proclaim my delight in jazz, Wagner, Gilbert and Sullivan, Hindemith, Jerome Kern, Schumann, and Johann Strauss, but I cannot conscientiously entertain any of these gentlemen within the doors of the church."

—DR. ARCHIBALD T. DAVISON,
 in Protestant Church Music in America.

Harold Gleason

ORGANIST



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—ESTEY CONTRACTS—

In addition to the five contracts listed on July page 339 the Estey Organ Corporation filled three contracts signed with the Estey Organ Co.: Grace Presbyterian, Camden, N. J., 2m installed in December 1933; Holbrook Congregational, Livingston, Mont., 2m installed in April; and the Methodist Church, Bala-Cynwyd, Pa., 3m now being completed.

—GUILD EXAMS.—

The following passed the Fellowship tests, eight failing, twelve passing: Martin W. Bush, Joseph A. Burns, Janet Dickson, Madeline Emich, Clifford Megerlin, Elsie MacGregor, Claude L. Murphy, Joseph Ragan, Wilbur H. Rowand, Carlette C. Thomas, Mrs. Grace French Tooke, Edward P. Tompkins; highest marks: Mr. Bush 84.25, Mr. Megerlin 83.5, Mr. Ragan 80.25. Out of 67 Associateship candidates 32 passed, highest marks going to F. C. Page 86, F. F. Quinlan 82.5, E. C. Crowle 80.25, and Ralph A. Davis 80.

Frank Wright, the chairman, reports the greatest weakness were transposition and keyboard harmonization of melodies and unfigured basses. "In the majority of cases the test pieces were played very well. This should be so after a year's practise . . . Too much stress cannot be laid on the importance of writing from dictation. One must be able to write what is played and, conversely, hear what is written."

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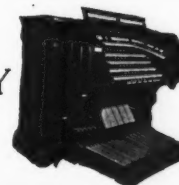
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—KILGEN CONTRACTS—

Elgin, Ill.: Church of the Redeemer, 2m, entirely expressive, in two chambers, to be installed in September; Deagan Chimes, 2 h.p. Orgoblo.

Ersine, Minn.: Lutheran Church, 2m; the new church and organ are to be dedicated in the fall.

Gary, Ind.: 43rd Presbyterian, 2m, September installation.

Gary, Ind.: Sacred Heart Church, 2m, fall installation.

Hays, Kan.: First Presbyterian, 2m for August installation.

St. Louis, Mo.: St. Patrick's Church, 2m, ordered by Mons. Timothy Dempsey who has been famous for his charities and his care of the needy irrespective of race or creed. Miss McHale is organist. The dedication will take place when Mons. Dempsey returns from his summer in Ireland.

—C. HAROLD EINECKE—

and Mrs. Einecke left for Europe on July 25, Mr. Einecke to study with Ramin in Leipzig, Mrs. Einecke studying voice in Paris. Their summer will include trips into Russia, to Bayreuth, and the three-choirs festival in London.



DR. EDW. EIGENSCHENK

Dr. Edward Eigenschenk's "first appearance in Great Britain" was made in recital in St. George's West Church, Edinburgh, and the Glasgow Herald of June 12 said:

"His brilliant technic, his command of registration, his musical temperament, and his sense of rhythm and phrasing were pronounced in everything he played, while the Widor Toccata and

Vierne Finale were outstanding examples of brilliant organ playing." Thanks, Glasgow.

That was a splendid beginning for his recital tour abroad, for Dr. Alfred Hollins is organist of the church and has long been giving recitals there. In London Dr. Eigenschenk followed with a recital in St. Paul's School and another in the old St. Dunstan of the Tower which has figured in British history since the year 1000, and which now has a 1912 Hill organ. In Peterborough Cathedral where Dr. Henry Coleman is organist he gave a recital on the organ that in 1931 was enlarged to 90 stops.

Dr. Eigenschenk spent three months in Great Britain and France, returning to America June 30.

—Q. & A.—

Q. "I am interested in obtaining an organ mirror to be used on a small 2m harmonium; where can I obtain such a mirror?"

A. The best type of mirror for such use is the convex mirror obtainable at any large automobile-accessory store. Such a mirror is small enough to prevent the congregation's seeing the organist's face, and yet it gives the organist a view of the entire auditorium.

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—Q. & A.—

"The actions of the couplers is not clear to me but if you will answer the following questions I believe I will understand them better. Suppose on an organ of two manuals we had 16', 8', 4', and 2' stops on each manual.

"First: If these stops on the Great were drawn and the Great-to-Great 16' coupler was drawn, what action would take place?"

The 16' stop would sound as a 32', the 8' would sound as a 16', the 4' as an 8', and the 2' as a 4'. Modern practise is sometimes inclined to build this 16' G-G coupler with restricted action so that it affects only the stops above 8' pitch, in which event it has no affect whatever on the 16' and 8' stops but makes the 4' and 2' sound as 8' and

4'. This restricted action is done primarily because some organists like the muddy effect of the 32' and 16' on the manuals; and it also serves the experienced organist by enabling him to fill in a little better by using the 4' and 2' as 8' and 4' tones. But inasmuch as there are very few 4' and 2' voices, compared to the others, it merely means that when an organist is faced with a restricted 16' G-G coupler he is deprived of any and all solo effects which are his rightful property in modern organ building. The writer's personal opinion is that it is better to have no 16' G-G than to have such a limited one. After all, these 16' and 4' couplers are used 95 times for odd solo effects, to 5 uses for ensemble.

"Second: In place of the 16' coupler in the above, what would take place with the 8' coupler?"

Primarily the 8' G-G coupler is a reverse coupler and takes the 8' pitch off; it is properly called therefore a Unison Off. If it were hitched up as a coupler instead of a unison-off, it would be necessary for the organist to invariably put it into operation before he could play his Great Organ at normal pitch. True, this error has occasionally been made in the action of these unison-offs, but it is very obviously incorrect.

"Third: What would take place if the 4' coupler was drawn?"

The 16' tone would become an 8' tone, the 8' a 4', the 4' a 2', and the 2' a 1'. Again on some occasions, fortunately very rare, the 4' G-G

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coupler is a restricted coupler and acts only on the stops below 4' pitch. For the same reasons it is the writer's preference that the builder offer no such handicap to the organist. It is better to have incompetent organists play an organ badly—for no doubt his congregation has no critical taste or the salary would be sufficient to attract a competent organist—than to bind the hands of an artist.

"If the stops of the Swell were drawn and those of the Great put off, and the 16' S-G coupler were drawn, would the Great manual be performing the same action on the Swell pipes that formerly it was doing to its own?"

Yes, exactly.

"Would this also apply to the 8' S-G coupler?"

Yes, excepting that we must remember that the 8' S-G coupler is

a two-section coupler and is always positive, whereas the 8' G-G is a one-section coupler that, for the sake of convenience, must be properly made in reverse action to function not as a coupler but as a release. And of course as a release it takes the better name of Unison Off, as already explained.

The Great stops belong to the Great manual and are made to be played from that manual, merely by drawing such stops of the Great as are wanted. Therefore the 8' G-G Unison Off must be supplied along with the other couplers to enable the organist, for solo and fancy effects, to eliminate the normal function of the Great manual on the Great stops. The Swell stops are built to be played from the Swell manual and not from the Great; therefore we supply the 8' S-G coupler to enable the organist to play them also from the Great when he wants to.

"Would the 16', 8', and 4' couplers have the same action on any manual they happen to be on?"

Yes, exactly, with but the single exception of the one-section 8' couplers which function to take the unisons off, as explained. Incidentally, some players like the unison-offs located entirely apart from the other couplers, but it would seem quite as logical to separate the reeds from the flues and place the reeds of the Great in some distant position apart from the flues, as to split up the couplers into distant positions. No standardization can ever be hoped for in consoles if we attempt to draw innumerable divisions instead of following strictly a very few fundamental principles.

If the 16' G-G coupler is to be built as a restricted coupler the only sensible course is to provide an onoroff in the keycheek so that the coupler could be used optionally either as a normal coupler or as a restricted coupler. Since no way has yet been found to apply double-touch to the couplers as it is most easily and rightfully applied to the combons, the keycheek onoroff is the only complete answer in sight at the moment. This of course is not for the sake of elementary organ playing but for the art of it.—T.E.S.

—WILLIS-WICKS—

Henry Vincent Willis has joined the Wicks organization, specializing in low-pressure Diapasons, double-languid, and high-pressure reed work. Mr. Willis, as our readers know, came to America some years ago from England, and after varied experiences here was employed in the staff of experts on the organ in Convention Hall, Atlantic City, where double-languid and high-pressure reed work was carried to greater extent than in any other organ in the world. At present Mr. Willis is at work on a 3m Wicks for Rock Church, St. Louis.

—IN ONE YEAR—

"In terms of actual nourishment the workers are worse off today than they were a year ago. According to a survey of grocery-store expenditures the total amount of foodstuffs consumed for the month of April 1934 was actually less than that bought in April of last year . . . The actual amount of money spent at grocery stores was higher this April than last. For this money, however, less goods in terms of tonnage were obtained, for prices had gone up," said Dr. Carmen Haider in an address at the University of Virginia.

—WANT WORK?—

We suggest that any of our subscribers who do tuning and repairing, or who can supply organ parts or accessories, or have any other specialties, file their data with T.A.O. office so that the information can be passed along when other readers enquire for such services or equipment. This does not apply to recitalists and teachers, but to tuners, repairmen, and manufacturers of or dealers in organ equipment.

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—CHOIR BOOK—

Additional copies of Miss Vosseller's Junior Choir Helps and Suggestions have been retrieved from a package presumably lost in transit to California, and are therefore available instead of out of print as formerly announced. The price is one dollar postpaid; orders should be sent direct to Miss Vosseller, Flemington Childrens Choirs, Flemington, N. J.

—SEPT. 10-14—

T.A.O. readers will remember that the N.A.O. convention is scheduled for Worcester, Mass., Sept. 10 to

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14. July page 337 gave a brief summary of the program which will be presented in full in our September issue.

—LEWIS H. MOORE—

died July 5 of heart attack while visiting relatives in West Orange, N. J. He was born in Plainfield, N. J., and had been organist of Central Congregational, Tompkins Avenue Congregational, and Washington Avenue Baptist Churches, all of Brooklyn; four years ago in his 75th year he retired, being then organist of Crawford Memorial, New York.

—UNISONS—

"Heaven knows that congregational part-singing of the best known hymns is generally feeble. . . . If congregations could be induced to sing the melodies of more chorales or even to sing their familiar hymns in unison, some gain in the assurance and volume of the singing would ensue."

—DR. ARCHIBALD T. DAVISON,
in Protestant Church Music in America.

—A FUTURE?—

"I sit on the bench several hours a day learning a lot of ugly music like Vaughan Williams' Prelude and Fugue and after I have sweated blood trying to make something out of nothing, nobody wants to listen to it and it is no less than torture to expect people to listen. Then I play some vile thing like Liszt's Les Preludes, Tannhauser Overture, or the New World Symphony and the people go crazy with joy. After five years of daily recitals I get quite a kick-back on Victor Herbert's favorite melodies, Ballet Music from Sylvia, Le Cid, Rosamund, Firefly, Viennese Nights, Nola, Zampa, etc. I do not play these things on a unit but on a straight 3-22 Aeolian and people like it. Now my deduction is that a great future for the organ lies in having a regular straight organ with beautiful tone in every high-class cafe, hotel, and tea-room, with a civilized, educated musician with common horse-sense to play it."

—PAUL ALLEN BEYMER—
has resigned after nine years as organist of the Temple, Cleveland; he is spending the summer in England and on his return he will direct the choirs of Christ P.E. and St. James' Churches and the Painesville Choral Association.

—NEVIN'S CANTATA—

"Behold the Christ" was given by Paul McKnight at Westminster College; the work was started by the late Dr. George B. Nevin and parts 2, 3, and 4 were finished by his son Gordon Balch Nevin.

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—MARIE BIGGS—

took one look at the eight happy children of Mr. and Mrs. Richard Keys Biggs of Hollywood and, deciding there could be no better family to join, made her debut July 5th. Mr. Biggs, formerly of New York, met the future Mrs. Biggs while serving in France during the War; returning to his church in Brooklyn he rebuilt his superior art of organ playing, was organist of the Queen of All Saints Chapel, followed that with a brief stay in Canada, and then went to California, where he is now organist of the Blessed Sacrament Church.

—ERVIN W. READ—

died July 11 in New York City after a very brief illness. He was born in Pawtucket, R. I., studied music in Brown University, was organist of St. Luke's, Pawtucket, for seventeen years, following that with positions in Norwalk and Princeton, retiring five years ago from St. John's, Pleasantville, N. Y. He was especially active in preparing condensed versions of classic masses, and in researches in native Indian music. He was 66 years old and is survived by his widow.

—GEORGE BENKERT—

died suddenly of heart attack July 5 at the Masonic Home, Elizabethtown, Pa., where he had gone for his usual piano classes. He was born April 14, 1864, in Hesse-Cassel, Germany, studied under Dr. Wilhelm Volckmar, went to Lancaster, Pa., in 1883, to become organist of Zion Lutheran, taking charge of the parochial school as well and remaining in these positions 13 years. After 17 years with the First Presbyterian he returned to Zion Lutheran, where he was organist at the time of his death. He exerted a strong influence in the community, organized the Mendelssohn Society and other choruses, and was highly regarded by his fellow musicians. He is survived by his widow and three daughters.—W. A. W.

—CAN IT BE?—

A lady who has never yet stretched the truth with us tells of an organ-

ist "who has held the same position for nearly 40 years. He confessed that in all that time he has played the same 20 preludes and 15 offertories—"People never listen," he said. He takes them in order from No. 1 to No. 20, and then begins with No. 1 again, 'never changing this set program except at Christmas and Easter, when I play appropriate selections. At Christmas I always play Silent Night,' he added." Anyway he is not a T.A.O. subscriber so he will not know our correspondent has immortalized his record. No organist who knows how others conduct their professional activities could fall into any such habit. We nominate him as the World's Worst and bid all competitors enter.

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